

DJ

100th issue of the worlds best dance magazine

**ANDY
WEATHERALL**

on the sabresonic
sound

MICKY FINN

on the real sound
of hardcore

1



**FRANKIE
KNUCKLES**

on the history
of house

00



100

best DJs in the world!



from top clockwise:
Frankie Knuckles, Smokin' Jo,
Sasha (pics by Daniel
Newman), Carl Cox and Andy
Weatherall.





DJ Culture

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contents

special feature

6-37

Top 100 DJs - An A-Z of the world's current top DJs, with special profiles including Micky Finn, Frankie Knuckles, Gilles Peterson and Andy Weatherall.

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What's Up

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pics on this page from the Eurodance weekend by Daniel Newman

regulars

38 clubscene

Club news from around the country plus a special on the Eurodance weekend, and Networking - a new column by Princess Julia.

41 house

The best new house and garage releases.

42 techno

The outer limits of hard dance.

43 soul

Caron Wheeler - soul goddess.

44 hype

Europe's top DJs pick the hits of tomorrow.

46 dance chart

The top 150 tunes compiled exclusively for DJ from your returns.

50 BPMs

James Hamilton on the speedometer plus guest reviewers Dave Pearce and Sarah HB from Kiss FM, London.

58 technoscan

News and reviews.

what's up

News

Future Sound Of London's epic new ambient/dance/listening single 'Cascade' is out soon, complete with computer images generated by the band themselves. Next year sees the unleashing of an LP length audio-visual experience from the band... The first release on the **Back To Basics** label will feature **Kris** 'Secret Knowledge' **Needs** and a chorus of chickens (we guess he's spent too much time reading **Bob Coelho's** cartoons in DJ). You have been warned, farm house is

here... Early November sees two more releases from the **Mastercuts** stable. First, on a new label called **Tabasco**, comes the **Salsoul Remix Project**, a selection of the best mixes from the US released Remix albums including work from **Steve Hurley**, **Danny Tenaglia**, **Basement Boys**, **Frankie Knuckles** and **Tommy Musto**. Then there's the start of a new Mastercuts series called '80s Groove'. Volume One featuring tracks from **Loose Ends**, **Change**, **Raw Silk** and **Royale Delite**... It's not often that a dance artist makes a single to accompany a book but that's exactly what **Ray Shell** has done. His single is called 'Cynthia', the book, about the life of a 44

year old crack addict, is called 'Iced'. Watch out for the Iced tour, when Ray will perform the new single and read extracts from the book, coming your way soon. **CD-i** is the new interactive CD sound and vision system being pushed by Philips. The latest music related release has been put together by **Rhythm King** and features five of their acts in various settings. So you get a chance to remix a track from CNN using the mixer at the bottom of the screen, cut up the lyrics on a track by C or chase **Sultans Of Ping** through the tunnels of the Tokyo underground system. The disc, called 'The Worlds Of...', which only plays on the special Philips machines is out soon, price

P. S. O. K. M. N.



sheet one





£15.99. To celebrate her 30th year in the music biz EMI are releasing a mega boxed set of **Diana Ross'** work. 'One Woman - The Ultimate Collection' is released on October 18 as a four CD set containing 78 tracks covering her career from the Supremes to the present. There are also various remixes of classic tunes flying around. The first to hit vinyl is Hurley overhauling 'Chain Reaction'. Other projected releases include Knuckles and Morales reworkings of 'Upside Down' and 'Love Hangover'. **DJ David Holmes** is starting a new label called Exploding Plastic Inevitable, with a little help from journalist and recording artiste Kris Needs and Jagz and Gary from **Sabres Of Paradise**. First release, called 'Hawaiian Death Stomp' by **Four Girl One Boy Action** will be available at the beginning of



Fabio Paras pic by Daniel Newman

November... Out now is the first LP from DJ extraordinaire **Fabio Paras**. It's called 'The Birth of Shiva Shanti' and features many epic drum workouts with a 'hypnotic Eastern rhythm' vibe. Apparently **Shiva Shanti** is some kind of plant which inspires him to choose titles like 'Too Stoned To Mix' for his songs. Hmmmm...Top techno producer **Richie Hawtin** has a new LP out on Novamute records under the guise of **Plastikman**. It's called 'Sheet One' and the CD cover looks uncannily like a sheet of a certain type of hallucinogenic, complete with blotter paper and tiny perforations. Rumours that one of said sheet on the promo copies is the real deal are totally unfounded. Not that we tried to eat a CD cover or anything...Rock On. We all know about the fad to give old rockers a new lease of life with dance mixes, to make them seem young by pairing them with fresh, trendy remixers. Well, as usual it's all getting out of hand again with the original Sex Pistols singer and ex-PIL man **John Lydon** teaming up with **Leftfield** for a storming thumper of a track with plenty of crooning on top. **U2** have hit back too with a 1000 only DJ promo version of their LP track 'Lemon', remixed by the very in-demand **David Morales**, giving it the big bad house dub treatment, but again leaving plenty of vocals intact too. Is it rock or not, and does anybody care? Are these records destined for the hip dancefloors or student 80s revival nights? Only time will tell.



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TOP 100 DJs*

To celebrate the 100th issue of DJ magazine we present the top 100 DJs in the world!

From pages 6-37 we give you a snapshot of the state of play now, this minute, compiled from your votes and the views of our contributors and members of the international dance music community. By next month this list will be different. It's not the best DJs of all time, that's another completely different project. Respect to Larry Levan and Ron Hardy who would still be in there if they were still alive. We haven't included any of our contributors - Andy Morris (UK, London), Chris Mellor and Gordon Knott (Zap, Brighton), Damian Harris (Reform, Brighton), Phil Cheeseman (Cuba, London) and Technohead (international techno circuit) all deserve honourable mentions. Special thanks to Maurizio Clemente of Causa Effetto for Italian and Japanese input.

If you don't agree with our findings, let us know, write to DJ at 4th Floor, Centro House, Mandela Street, London, NW1 0DU.

violence

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"the hardest 12" ever, makes rotterdam records sound like kylie + jason" **dj.gabba**



Aba Shanti Sound

Aba Shanti, along with other sounds like Jah Shaka, have carried the Rastafarian movement and flame for roots and dub reggae right through to the 90's with their version excursions of classic old and new rhythms. It was a fad and a fashion in the late seventies when 'roots & culture' was a buzzword but came to one of Aba Shanti's dances today and the music and feeling that those present display is a sight to behold. May you play on for ever. **Alex Constantinides**

Alfredo

When did you start DJing? "I started when I was 29 in Ibiza in 1982."

What was your first gig? "A discotheque called Lola's, a homosexual discotheque in Ibiza."

What's your best DJ experience? "Playing in Amnesia."

What's your worst DJ experience? "Oh there are many. But I like to forget about the worst."

What would you be doing if you hadn't become a DJ? "At the moment I'm trying to do something else with the music, but really with the people and the atmosphere, it'd be really difficult to find something that as interesting and pleasurable."

Any embarrassing moments? "No!" (laughing loudly)

What's your favourite gig and why? "My favourite gig was in Tokyo, the Tokyo crowd is very international, the most international possible and they accept the most avant-garde music. It's very interesting to play there. But there are many others as well." **Muff Fitzgerald**

Top Five

- 1 James Brown Sex Machine
- 2 Chaka Khan Ain't Nobody
- 3 Tears For Fears Shout
- 4 Joe Smooth Promised Land
- 5 Elkin and Nelson Jibara

Stu Allan

Stu is the most popular dance radio DJ after Pete Tong. His weekend shows on Manchester's Piccadilly Radio have a massive audience. He also plays a hard house selection at various venues around the country.



Paul Anderson

Anderson is a pioneer of progressive dance, not the stuff that is now called progressive, but a heady blend of disco and house with plenty of vocals and a lot of cutting in the mix. He can be heard early Saturday night on Kiss FM in London and at a selection of top niteries later on.

Classic Five

- 1 All Platinum I've Got A Thing
- 2 Leroy Burgess Summertime
- 3 Donna McGee Mr Blind Man
- 4 Michael Watford Love Don't Love Nobody
- 5 KCYC I'm Not Dreaming

Dave Angel

Maybe Britain's answer to Derrick May - same spirit, same perseverance - Clapham's **Dave Angel** is one of the most widely travelled and heavily revered "full-blooded techno" spinners around. A regular at the excellent Orbit club in Morley, also playing at Natural Science and Knowledge in London and numerous one-offs across Europe, Japan and Australia, it's still a love of playing records and connecting records that keeps Dave working, not the pursuit of a glamorous lifestyle. "I love being in the mix, really," he confirms. "Doing a good mix turns me on, seeing people smiling, loving the music, enjoying themselves. Yeah, that makes me happy." Dave Angel's first experiences as a record selector came from messing around on his uncle's reggae sound-system. His father had a jazz band and by the age of eight Dave was welding drum sticks. His production career began with a bootleg mix of the Eurythmics' "Sweet Dreams" that ended up as a legitimate release. He's now best known for his output on R&S. Finally, Dave's Rotation label is ready for business. First release will be his "Royal Techno" EP, followed by tracks from new UK artists and "a few guys from Detroit".

"You've got to really want something to succeed, and I've always been like that with music," he says. "I think it's been bred into me from my father. When I was a kid, sometimes I might've wanted to play with my mates, but I couldn't. I had to stay in and keep time on the drums."

"I've got the DJing, the producing. I've gotta keep pushing full-blooded jazz techno so the people making it are recognised as geniuses like Charlie Parker and John Coltrane. A&Ring, that's something new I'm learning - how to care for my label's artists. I've got a family to support too. Yeah, I think I've got my hands pretty full." **Andy Crysell**

Classic five

- 1 Cisco Ferreira Here We Go
- 2 Underground Resistance World To World
- 3 Liasons D Future F&P
- 4 Lil Louis I Called You (Why Do You Fail Mix)
- 5 Carl Craig Elements

Kenneth Baker

When did you start DJing? "1979"

What was your first gig? "It was in a mixing competition and I was wearing swimming trunks, stockings, suspenders and wig and I played everything from Michael Narada Walden to Sister Sledge and ABBA."

What's your best DJ experience? "It's got to be the Coma club, which was the first club in Scandinavia to introduce all the people of Scandinavia to house music. We started that in 1987."

What's your worst DJ experience? "Back in the beginning I used to play in this place which was the hang-out for two rival motorcycle gangs and every weekend they'd be fighting and when the police came I had to play The Sweet's 'Blockbuster'. When they heard this it was a signal to stop fighting and to pretend to be talking normally."

What would you be doing if you weren't a DJ? "I'd probably be a drag-queen."

Any embarrassing moments? "Once when I was playing with my group Dr. Baker, part of the act was a leather-gear thing and I had to get the girls in the group to whip my trousers off, revealing me in a cod-piece and stockings and they did this one night and everyone was laughing hysterically, all the people in the front were pointing and laughing and I couldn't understand why? Then one of the girls came up and whispered to me "Your balls are hanging out! That was pretty embarrassing."

What's your favourite regular gig and why? "My club Flex in Copenhagen, the people who come there are really interested in the music and they really go wild, dancing on the bar, the ceiling, they're really into it. My favourite party was Boy George's party in London in 1988, that was incredible!" **Muff Fitzgerald**



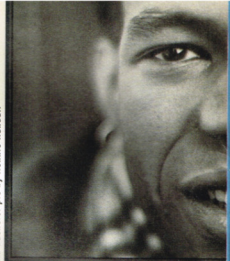
Kid Batchelor

One of the original London house music pioneers, Kid released several UK classics under the name Bang The Party and now travels Europe playing his inimitable blend of underground bass and beats.

Classic five

- 1 **James Mason** Free
- 2 **Webster Lewis** Lift Your Voice
- 3 **The Pulse Of New York** New York, New York
- 4 **Bang The Party** Bang, Bang You're Mine
- 5 **Arthur Russell** Let's Go Swimming

Kid Batchelor pic by Ronnie Randall



Ashley Beadle

Signed to EMI as a Disco Evangelist, to Junior Boys Own as a third of X-Press 2, not to mention conducting the Black Science Orchestra, while running his own Black Sunshine label (where, of course, he is responsible for most of the product), you'd hardly blame Ashley Beadle for wanting to knock DJing on the head for a while. Not a bit of it: "I'd hate to be sitting in the studio producing all the time, turning into a little old hermit like Phil Spector. Without the DJing, I don't think the production would happen; I've got to get out there and play to people to see what makes them move."

Ashley claims to have no musical prejudices, a trait he has inherited from his father, "He used to play me everything from Buddy Holly, to Big Youth, to Bach, all in one night, so I'm influenced by everything. Everyday I'm inspired by something new." It's this magpie approach that fires his eclectic DJing style: "I play right across the board, anything that lifts you spiritually, as well as on the dancefloor. I take my cues from old school, people like Walter Gibbons and Junior Vasquez - and Simon Bates, of course: 'Our Tune' is very spiritual!" **Frank Topp**

Ashley Classic Five

- 1 **Disco, funk, jazz, rock, reggae** and all their bastard sons
- 2 **Full Circle** at the Greyhound, Colnbrook
- 3 **Sensible** Before The Fuzz Arrive
- 4 Anything by the **Clash**
- 5 **Sensorious** Welcome To Planet Earth

David Camacho

Camacho's deep love of classics combined with a nose for sniffing out unreleased gems and masterful technical ability have finally begun to wrest him the acclaim he deserves, even in this country where classics often have the same effect on the dancefloor as CS gas. A stalwart of the New Jersey scene, big Dave also plays on New York's WNYU radio, and is beginning to build up an impressive looking production and remix portfolio. Trick move: playing with two cumbersome pitch control cassette decks.

Phil Cheeseman

Top Five

- 1 **Johnny Hammond** Los Conquistadores
- 2 **Carl Bean** Born This Way
- 3 **Isaac Hayes** The Pursuit Of The Pitmobile
- 4 **Jovonn** The Flute
- 5 **Michael Watford** Say Something

Kenny Carpenter

Kenny's career, already spanning three decades, proves one of the most enduring and fascinating rags-to-riches stories. Born on a housing project in downtown Brooklyn, the boy's future didn't bode well and DJing was the last thing on his mind. All the same, collecting Motown records brightened up his growing up. Then befriending Steve Standart, a mobile DJ later to become Strafe (who recorded the original 'Set it Off') turned out to be a major turning point. "Steve would let me fool around with his turntables. That's what got me interested in the DJ thing in the first place. My big influences were David Mancuso from the Loft, Larry Levan from Paradise Garage, Nicky Siano from the Gallery and Walter Gibbons from Galaxy 21. This was the 70s and the music of the day was Salsoul, the Hustle, the Ritchie family... I got to know Walter Gibbons and that allowed me to work with him as a lightman, a job I kept for seven years. All the time I was itching to DJ but couldn't get a break. I eventually got into it through the after work club circuit, you know the 6 to 10 pm slots." Eventually, K.C.'s big break came in 1980 when he was asked to join the legendary Studio 54. He stayed there one year, moving on to Barns Int. on Broadway, the largest Black/Hispanic club in NYC. Then it was the Wild Pitch parties and the Tunnel. It's only when his friend Steve gave him 'Set it Off', the much-covered anthem, that he got into remixing. That led to working at WBLS. The 90s have already brought K.C. numerous slots in Japan, Italy and London. The extraordinary thing is how Kenny kept abreast of ever-changing trends for so long. "What turns me on is the vocal stuff, songs, female lyrics. Females have been used and abused for years and I love the way they vent their anger and frustrations in their songs. I'm into spirituality, you know, people coming together." **Alex Gerry**

Top Five

- 1 **Stevie Wonder** All I Do
- 2 **Candi Staton** Young Hearts Run Free
- 3 **Level 42** Starchild
- 4 **Diana Ross** The Boss
- 5 **Inner City** Good Life

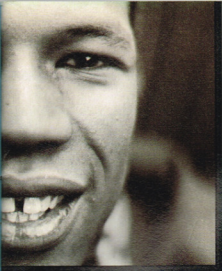
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Cirillo

28 year old Cirillo's main night is top techno club Cocorico in Riccione, Italy. He is also the man behind hit dance act Datura, as well as Brothers Brigade, Trashman and Cyberia. His plans for the future include "a home base on Mars".

Classic Top Five

- 1 **Pink Floyd** Interstellar Overdrive
- 2 **Rhythm Is Rhythm** Strings Of Life
- 3 **HNO3** Doughnut Dollies
- 4 **Nightwriters** Let The Music Use You
- 5 **Koto** Visitors

Coccoluto

Age: 31

Venues: Hipr, Napoli and gigs around the world.

Style of music: Everything that is good music.

Why did you start DJing? Because I like to make people enjoy dancing.

Productions: Coccorico 'Angels of Love', UNI 'Don't Hold Back The Feeling', Fog 'Been A Long Time' remix, Drum Club Sound System remix.

Best club experience: Everything I do in Naples.

Your plans for the future: To have a baby. Maurizio Clemente

Classic five

- 1 **MFSB** Love Is The Message
- 2 **Ceybil** Love Is So Special
- 3 **Michael Watford** Holdin On
- 4 **Robert Owens** I'll Be Your Friend
- 5 **Marshall Jefferson** Open Your Eyes

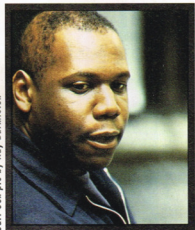
John Course

By the age of 16 John already had a regular club night. Even though he was two years under the legal age. By 17 he was playing in Melbourne and studying the styles of the established DJ's. 1988 rolled around and John entered the DMC mix championships and won the state finals. In 1989 he did the same and by this time he was gaining a reputation as a crowd puller and being technically excellent.

Over the next few years every major club in Melbourne became a regular for John. Clubs included Chevron, Cadillac Bar, Chasers, Sanction, Universe, Lift and Insanity. In 1990 John and partner Andy Van began making music as well as playing it. Mixes for several local acts followed until out of frustration they started their own label Vicious Vinyl with Colin Daniels. Their most successful release to date was the 1992 hit 'Dream of Heaven' by Melbourne based Ground Level.

John has been responsible for several of the releases on Vicious including the Carl Cox Collaboration 'Eternal'. Because of commitments with the label John's DJing has slowed down, now he's only working five nights a week!

Andy Morris



Carl Cox pic by Ray Burmiston

Carl Cox

There is no disputing the fact that Carl Cox is a household name, the problem is which name? Three-deck wizard? Hardest working man in showbiz? Niciest man in showbiz? Big Black Cox? Whatever you want to call him one thing is certain, Carl Cox through his stunning mixing ability on three turntables, his ability to satisfy any crowd, his lack of a large ego, his professionalism and all round nice bickness, is the most respected DJ in the industry.

Having served his DJing apprenticeship at parties and weddings Carl helped pioneer the house scene in Brighton in the second half of the eighties and when acid exploded, Mr Cox was very much involved, playing at the first night of Shoom as well as Spectrum, Land Of Oz and all the other clubs that have since gone down in the annals of clubbing history, his first 3-deck extravaganza at a 1989 Sunrise elevated old Coxy into the major league.

As the rave scene grew bigger and bigger it was hardly surprising that Carl's name was at the top of all the flyers, covering an outrageous amount of road miles to entertain the eager and sweaty millions who flocked to see him perform. With bootleg tapes of his mixing selling by the bucketload, the natural progression was of course to start making records. A deal with Perfecto gave Carl the chance and the result was two top 40 singles. Still booked up to the eyeballs, Mr Cox has recently been proving that he does not, as many people wrongly presume, just play hardcore as his superb house sets at Brighton's Use Your Loaf have demonstrated.

So Maestro, a few words please. "It took me 15 years of hard slog to get where I am today, so I'd just like to tell all up and coming DJs not to give up. If you stick with what you believe in and never forget that your job is to entertain a crowd you'll get there one day. Finally, I'd just like to say to everyone out there who calls me a 'rave DJ' - don't believe media hype and don't pigeonhole me, I hate it." **Damian Harris**

Classic Five

- 1 **Ce Ce Rogers** Sameday
- 2 **Diana Ross** Love Hangover
- 3 **Dionne** Come Get My Lovin
- 4 **FPI Project** Everybody
- 5 **Crown Heights Affair** Far Out

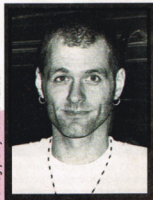
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REMIXES



DJ Dag pic by Ronnie Randall



DJ Dag

Dag has enjoyed chart success as Dance 2 Trance (with Jam El Mar), though he earned his reputation as a ground breaking trance DJ at the Dorian Gray, a club situated in a shopping mall-type environment beneath Frankfurt airport. Ongoing disagreements with management recently led to Dag moving sideways to Sven Vath's Omen club, more conveniently located in the city centre, and running from 3am to 10am on Sunday morning. Dag: "After five years it was time to move on. It's a nice move, the Omen is more of a party club, friendly people, no door problems... the Dorian Gray considered trance a temporary fad and didn't care to cultivate the image, preferring a 'straight' crowd. For my people a little hole in the jeans could mean rejection. My DJing has become more international this year. Europe, the USA, Britain, even Ireland. I also still need to go to the States at least once a year to spend good time living with the native Indians on the reservations, that's an essential part of my life. The music I play has also become more international (or Scottish, eh Dag). Trance dance is still my thing, but whereas in the early days I struggled to find records to play, now there are so many great ones that its more pleasurable, very special tracks can be played constantly instead of intermittently. Another good development in Germany is that people demand more strings and melodies rather than the gabba and breakbeat of last year, the whole scene has become more musical. They also prefer again the intimacy of smaller club events, and the idea of a single DJ for the night rather than a series of guests. These are good times." **Ronnie Randall**

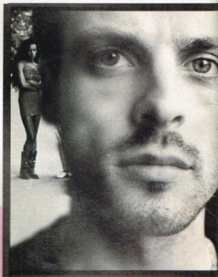
Favourite Five

- 1 **State Of Flux** Mind Weeds (Grow More Pot)
- 2 **Rejuvenation** Requiem (Part 1)
- 3 **Havana** Ethnic Prayer
- 4 **Sequential** A Trip To Paradise
- 5 **The Volunteers** Sun Down

Daniele Davoli

Cynical abuser of Black music or inspired pop dance genius? The jury is still divided over Italy's most successful musical export, Daniele Davoli, who comprises one third of Italian house impresarios Black Box. The Martha Wash/Loletta Holloway debates seem to indicate a certain disdain for the Afro American parentage of house, but Davoli makes no excuses for his populist approach. He has a businessman's understanding of the vagaries of the music market mixed with an innate understanding of what makes the dancefloor heave. On the decks, Davoli leaves the moody DJ contingent standing at the bar, creating mayhem internationally with his dancefloor friendly platters, and sees his role as an entertainer, not an artist. He remembers what most others forget; that the punters at a club have put their hands in their pockets, so having paid up, expect a good night out. Embodied in pseudonyms from Starlight to Wood Allen, Davoli provided the soundtrack, or at least some of the highlights, of a generations acid ted childhood, and was one of the few Italians to survive the hype. He has been in the business long enough to transcend the acid/Italian/progressive house is dead syndrome which has claimed many a promising act. He is famed for hats, live reworking of tracks using a veritable swamp of equipment and being responsible for some memorable nights out, both on vinyl and in person. Davoli's three deck and sampler extravaganzas are an aural delight but his reasons for using this technique are not complex, claiming that it's better to use three decks so that if one broke, another would be ready. Cheese with class. **Emma Warren**

Daniele Davoli pic by Ronnie Randall



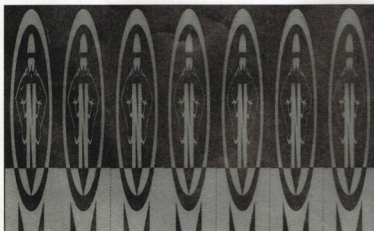
Lenny Dee

Brooklyn's premier hardcore bod. Apart from DJing around the World, (and how) he runs the Industrial Strength label with Jennifer Williams. While a new offshoot label called Bastard Loud is about to extend the frontiers of hardcore, "DJ-wise I've been in another country every single weekend for the past six months, thanks mostly to Jennifer for coordinating it all. That's why I play so hard man, when I get off those long flights to Europe each week I'm just bursting to go crazy. Next week it's a trip to Australia. Who would've ever thought putting on other peoples banging records would take anyone so far around the world so often: from Japan to Belgium to Australia to Scotland to Germany to England, even out to Long Island this week, for once, a weekend near home." **Ronnie Randall**

Favourite Five

- 1 **Mescaliniun United** Night Flight To Chaos
My most influential track because it changed the way techno music could be made, from hard techno to harder, an amazing step. It opened up my mind, then did my brain in.
- 2 **The Mover** Frontal Sickness
This is deeper than the Mescaliniun, but the evil-ness and the mood that the track creates sends a chill through me.
- 3 **Joey Beltram** Mantam
Not because it's the greatest track in the world, but because it had the techno sound that changed music when it came out. Sounds like every record ever. Nuff said.
- 4 **Derrick May** Wiggin
Of course.
- 5 **Euro Masters** Rotterdam Records 01
Just as I thought Mescaliniun were the hardest hitting head thing with those abrasive sounds, along came The Euro Masters and totally opened up the word distortion in techno.

Lenny Dee pic by Ronnie Randall



artist

juno reactor

title

**transmissions
out now**

format

album, transmissions is available on C.D. & double vinyl



Cesar De Melero

When did you start DJing? "With my brothers when I was eighteen."

What was your first gig? "In Ibiza at the Playboy club in San Antonio in 1982. That was the first money gig, playing things like Trio 'Da Da Da' and Yazoo 'Situation'."

What's your best DJ experience? "Starting off the Dance Europe weekend was a real experience and mad, mad, mad nights and days in Ibiza, playing in Space after-hours last summer and playing at bar Tahti on the beach in the afternoons with loads of naked people dancing."

What's your worst DJ experience? "Maybe in Ibiza in August 1984 when I was working seven days and seven nights a week and it was too much for me and I got sick. It was just too much."

What would you be doing if you hadn't become a DJ? "I'm also a musician and music runs through my family, so I'd probably be a musician."

What's your favourite regular gig and why? "My club - On-Off in Barcelona - because it's part of me, when I was DJing in the Ku Club I was just a DJ from a very big scene, but now in OnOff, I employ my friends behind the bar and on the door and I play the sort of music I want, everything to do with the club is my responsibility and that's very good. I try to play a variety of music there." **Muff Fitzgerald**

Top, er, Four

Earons Land of Hunger

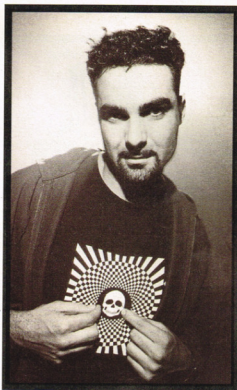
Nightmoves Rickster

Rene and Gaston L'aveil

De Melero Five Moments

and too many more.

Cesar De Melero pic Daniel Newman



DJ Disciple

Disciple is that rare breed of New York DJ - young blood on the way up. Rapidly becoming known as DJ Acetate for his unreasonable obsession with cutting himself acetates of upcoming releases from tapes obtained directly from the producers, Disciple began his career as a gospel DJ and then got his first break doing a mix show on college radio in New York. Clubwise, he managed to land a slot at New York's infamous Wild Pitch parties, and also played at Newark's Zanzibar during Tony Humphries' absence. Disciple's frequent sets in England are characterised by his intense enthusiasm for the music he's playing and precipitation of mass bugging out when he unleashes soon-to-be classics (Hardrive's 'Deep Inside' was one) months before release.

DJing Drawback: Aching limbs due to excessive numbers of heavy acetates in his box.

True Fact: Due to an unfortunate error of communication, Disciple was billed as 'DJ Disable' on his UK debut. The flyers had to be recalled and a sticker displaying his real name placed over the offending word. **Phil Cheeseman**

Classic five

1 Bang The Party Bang Bang You're Mine

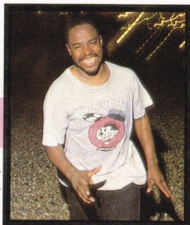
2 Richie Rich Salsa House

3 Aly-Us Follow Me

4 Ten City Only Time Will Tell

5 Kraze Voodoo Sun

DJ Disciple pic Daniel Newman



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Miss Djax



Johnny Dynell

Owner of the ultra-hip club Jackie 60, DJ/producer/recording artist, Johnny has many feathers to his hat. "I never wanted to be a DJ," he confesses, "it just happened. I was at art school and I had my eyes set on a career in performance." Indeed, when he was asked to fill the DJ booth for the opening of the Mudd club, J.D. didn't have any previous experience. "I couldn't be asked to be a bartender or whatever..." Thrown in at the deep end, Dynell had to learn how to swim and fast. "I learned a lot from Larry Levan. He taught me to work on a pair of Thom turntables. Once it became fun for me, I got hooked."

In the 80s, the once reluctant DJ opened myriad clubs including Pyramid, Area, the Tunnel and Nell's. "Jackie 60 also just happened as I'd never planned owning a club, but me and my wife Chi-Chi took the plunge two years ago and we never looked back."

Johnny has been issuing records for a decade now, starting with 'Jam Hot' (sampled on 'Dub Be Good To Me') to the more recent 'Jackie Hustle'. "The secret of my success, I guess, lies in my ability to appeal to a wide-ranging crowd. One night I'd be playing to the rich and famous at the Pierre hotel, for the opening of Barney's, flanked by Barry White and Taylor Dayne. Then I'd swap the tuxedo suit for shorts and a vest to carry on at Jackie's. My style could only be described as eclectic, anything from deep house to punk! I never think of the future, it's only when I look back that I realise what has happened to me." **Alex Gerry**

- 1 MFSB Love Is The Message**
- 2 Lil Louis French Kiss**
- 3 Gwen Guthrie Padlock LP**
- 4 Teddy Pendergrass Don't Leave Me This Way**
- 5 Richie Rich Salta House**



Emma pic by Maurizio Clemente

Emma

Age: 27

Venues: Deep Club, Cave Club, Yellow, Gold all in Tokyo.

Style of music: House.

How did you start DJing? One of my friends asked me to DJ.

Why did you start DJing? I just love DJing, I got into it and it was fun.

Productions: 'Shibaura Gold'

Who are the best DJs in the world: Too many to list and if I have to say one I will put first - Larry Levan.

Your plans for the future: I want to extend my studio works for music production. **Maurizio Clemente**

Classic five

- 1 4 To The Bar Slam Me Baby**
- 2 Stanley Cowell Here I Am**
- 3 Melanie Will You Still Love Me Tomorrow**
- 4 Ramsey Lewis Let The Sunshine In**
- 5 Gwen Guthrie Seventh Heaven**

Miss Djax

Miss Djax started her DJing career in her hometown, Eindhoven, Holland several years ago. In 1989 she formed her own record label, Djax Records. She's DJed all over the world at raves and clubs such as Mayday 3, Berlin; Warehouse Club, Köln; Lost Club, London; Moznor, Paris; Sound & Vision, Copenhagen. Last year she was voted DJ of the year in German magazine Frontpage for her distinct blend of hard acid, trance and techno. "But I don't play any hits."

Classic five

- 1 Ron Trent Altered States**
- 2 Virgo Free Yourself**
- 3 Robert Armani Ambulance**
- 4 Steve Poindexter Work That**
- 5 K-Alexi Shelby All For Lisa**

Darren Emerson

"There are two kinds of clubs. You get your trendy clubs, loads of erm, where they like dressing up but don't give a fuck about the music. Then you get the few clubs where it's the music that matters, the kind of places that attract mad, mixed crowds."

No points for guessing which end of nightlife Darren Emerson prefers. Renowned for his hard, storming, yet still creative sets, he's whipped up effervescent atmospheres everywhere from Slam to South America. Probably second only in status to Andrew Weatherall at places like The Drum Club, Darren is one of the youngest front runners in the business. Enamoured by electro when a kid, he bought a couple of decks at the age of 14, before saving pennies from his first job and investing in a pair of Technics at 16. Inspired by the likes of Jazzy M on LWR, Emerson landed his first paid slot playing early acid at a club in Southend. Quicker than you can say rapidly-rising-star he was in the West End of London, playing at the Limelight and the Milk Bar. "And from then on, I've never had time to look back," he says, now aged 22.

Aside from playing in Paris, Ibiza, Majorca and Scotland (a favourite haunt of his), Darren's consolidated his reputation with a string of radical releases from his two studio projects, Lemon Interrupt and Underworld, as well as a pile of remixes for Björk, Orbital and The Drum Club among endless others. Working alongside cohorts Rick Smith and Karl Hyde, Darren's productions bear the effect of his diverse home listening tastes - the Isley Brothers, The The and the Aphex Twin to name a few. After a succession of well-received gigs across Europe, when their debut album finally gets released (in January), it looks as if the whole world may be forced to sit up and take notice of Underworld. International labels are already creaming themselves for a piece of the action, with all this going on isn't Darren ever tempted, just slightly, to hang up his headphones?

"What! You must be joking! I love DJing more than ever, I'm a total junkie for it. I go out to clubs most nights, even when I'm not playing, then I just wish I was. I'm a hopeless case." Silly question, **Andy Crysell**

Terry Farley

Initially playing funk and go go, Terry Farley fell into house almost by accident at Paul Oakenfold's seminal acid night Spectrum: "When Spectrum started, I was playing roots reggae and studio 1 upstairs. Then the whole club went ecstasy mad and I had to chuck my reggae records out of the window and start playing Mandy Smith. It wasn't an intentional thing, I didn't go into it for the birds and the drugs."

Terry has had a not inconsiderable impact on the club scene, not least through his remixes, with Pete Heller and Boys Own, the scurrilous and oft-imitated club fanzine that he started in 1986, with mates Simon Eccles, Steve Maize and one Andy Weatherall. An outspoken Londoner, he remains unapologetically loyal to his home town: "People knock London, but half of them are the DJs who are playing in Barnsley on Saturday night. They're not playing in the good London clubs; I'm not saying I am, but I do like going along to them! If you play up north, when you put on a big record people go absolutely mad and you may think you're doing your job, but when people in London start hooting and hollering I think you really deserve it." The only place he'd rather be on a Saturday night is the dance-floor of the Sound Factory, with Junior Vasquez on the decks, "I'd go to New York every weekend if I had the money. When people come back and tell me they're playing our records over there, it's the ultimate compliment." Despite being a dedicated clubber from the age of 14 and a DJ since 1982, Terry shows no sign of getting jaded and finds little trouble staying enthusiastic. "I used to be a gas fitter and spent eight years under old ladies' sinks fitting meters. Compared to the prospect of getting back under that sink, the coldest night in Cambridge, playing records I like, is heaven to me!" **Frank Tope**

Terry Farley Classic Five

- 1 **Sugar Minott** Mr DC
- 2 **Chuck Brown & The Soul Searchers** We Need Some Money
- 3 **First Choice** Let No Man Put Asunder
- 4 **Reuben Wilson** Got To Get Your Own
- 5 **Photon Inc** Generate Power



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Micky Finn

There have been a great number of 'name' DJs since the beginnings of that thing called nightlife— from Froggy and Steve Walsh to Rapattack and Shake & Fingerpop to Fabio & Grooverider, these are all cult figures who can sell out the biggest nights just on the strength of the promise of their presence. Micky Finn grudgingly admits he has reached that status, although, "Nowadays people ain't mugs anymore," he says, "If someone's got a shit reputation now, even if they've got a good line up people still won't turn up. Plus also it's the whole thing, the lighting, the security, the vibe, everything."

Micky Finn projects a complete love of music from the enthusiasm he shows when talking about certain tunes right up to his shaggy tied ponytail which he confesses, like the story of Samson & Delilah is; "the source of my soul".

"I used to go to blues parties and that when I was young, but it was Eric B & Rakim that really got me into music, like, as an obsession, then I used to tape a lot of stuff off the pirates, but it really pissed me off when the DJ kept talking over the records so I decided to get a couple of decks for myself! I practiced a lot at mixing and got quite good at it and one party led to another till I got my first paid date at a place called the Tunnel Club near the south side of the Blackwall Tunnel in the days of 'Freefall', 'Break For Love' and the DJ International label." The connection led to a few dates at the legendary Genesis and Biology but then there was a period of disillusionment as Micky stopped DJing for a while; "cos I was fed up of driving around the country just to get to a thing that'd been stopped and then getting into fights with the police and that. I didn't think it was worth it. Then one day when I had gone to Amsterdam with a load of mates for a weekend I met this bloke from Birmingham and we got talking about music. So here we're back in London and he's visiting me and I play him a little set and he stands back, smiles and says 'I could get you loads of work up north!'. The start of a period in which, Micky believes, he got the beginnings of his name. "It was a trying process when I was there," he says, "Cos they hadn't come across this style before and a lot of the time people used to just walk off the dancefloor. But the way that I saw it was what was the use of coming up there and playing the same stuff that the other DJs were playing? So it took a while but they came through in the end."

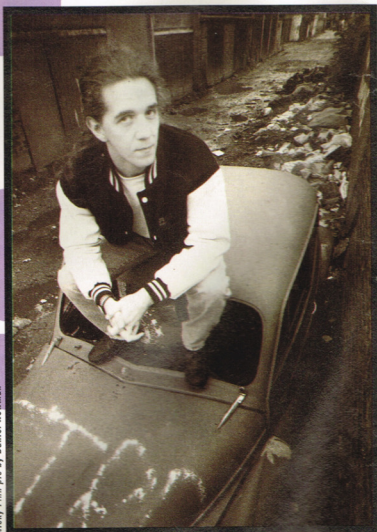
As well as a number of remixing projects, over ten in the last year, along with group members Gavin & Claudio who are the technical 'mad scientists' behind the group Urban Shakedown he was responsible for the 'hardcore' monster 'Rough Justice', with that mad rushing bass slow pitch bend and 'we live as one family' refrain. Watch out also for a track called 'She's Breaking Up', a new cut of an old idea with samples taken from the

Six Million Dollar Man that Micky's working on now, not to mention the mix tapes which go like hot cakes.

Urban Shakedown featuring Micky Finn, distributed by, of all people, PWL, have just started in the studio with the aim of getting an album together, probably to be ready by late spring next. But what is it exactly that you have over someone who doesn't spin wax for a living Mr Finn? "I think what it is that you're always out there in front of a crowd and you can see what turns people on— instrument-wise, breakdown-wise and drum-wise, you're out there playing it and you can't do no better than see what tunes do damage and after that you can leave the rest up to your imagination."

And after wading through oblivious freakers during his set in north London's Paradise Club and experiencing the frantic crowd reaction to his blend, some explanation has to be given as to how he brings them to such a level. "It's more than just playing records," he says sitting back and smiling to himself as if he has just realised just how popular he actually is, "I think it's down to what you can do with two records to make it sound like more than two. It's the way you do your mixes, what stuff you put together... It's to do with skill but it's also imagination, knowing which bits on which records will go well with which bits on other records. But that's not to say that I'm chopping and changing all the time. If a mix sounds really good and not overcrowded I'll leave the mix going for two minutes." Like I said before, a musician. **Alex Constantinides**

"It's more than just playing records, it's down to what you can do with two records to make it sound like more than two. It's to do with skill but it's also imagination, knowing which bits on which records will go well with which bits on other records."



Micky Finn pic by Daniel Newman

LOGIC AL SONGS

Oct 25th

MC Sar and the Real McCoy

'Another Night'

Another massive European hit on MTV Overdrive. Culture Beat, Ace of Bass, 2 Unlimited, Haddaway – get the Real McCoy.

Oct 25th

2 Funky 2

'Brothers and Sisters'

Scouse house from Liverpool 3 piece. A hands in the air anthem burning up club charts. PA ing across the U.K.

Nov 1st

Dance 2 Trance

'We Came in Peace' '93

12" only release from Frankfurt's finest – 9 minutes 6 seconds of serious trance along with the original '91 version from the 'Moon Spirits' album.

Nov 8th

Fresh Tunes

'Do You Know What I Mean?'

Another percussion monster from the people behind 'The Good Men'. Good indeed and busy on import.

Nov 8th

Jungle High (featuring Blue Pearl)

'Fire of Love'

Another big big BIG record in every sense. Enigmatic duo Jungle High have teamed up with Durga to create one of '93's standout tracks. High and Mighty.

Also Available

Haddaway 'The Album'

'What is Love', 'Life' and 10 other tracks – a cupped handful of future hits.

Coming Soon

U96 'Love Sees No Colour'

'Das Boot' boys with a house-fuelled plea for racial tolerance.

(like the leaves ... dropping this autumn)

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Flavio pic by Chris Muller

Flavio

DJ at Echoses (Riccione) and Matia (Bologna), Flavio plays 'what I know as underground'. He has also been involved in many remixes and productions including Riviera Traxx, Dreams Unlimited and Key Tronics Ensemble.

Top Five

- 1 **Virgo** Free Yourself
- 2 **Arnold Jarvis** Take Some Time Out
- 3 **Key Tronics Ensemble** Calypso Of House
- 4 **Underground Solution** Lav Dancin
- 5 **Masters At Work** Our Mute Horn

Farley Jackmaster Funk

Farley's selection of oldies might come as some surprise to those of us who know him as one of the founders of house music, but as resident DJ at Chicago's Playground between 1981 and 1987, he played through America's dance music boom years of the early eighties. "If you were around during those times and you're being true," he explains, "then you know that parties have never been like they were then. I've never got the crowd reaction I did then - you used to be able to turn the record off and the crowd would be singing along to it before you turned it back up." As well as being one of the first house producers (his 'Yellow House' was the first release on Dance Mania Records), Farley was also a founder member of the Hot Mix 5, the group of DJs that span the mix shows on Chicago's WBMX radio station, and eventually hit big in 1986 with his cover of 'Love Can't Turn Around', sung by Darryl Pandy. But as new producers quickly came up, Farley faded from view, and when BMX went off the air his DJ career came to a standstill - until he discovered a funny little island 4,000 miles away, Britain. "I stopped DJing altogether and went into rap and r&b for a while. House became very track-orientated and I was always more into songs. If I had to do a Top 10 of one artist, that would be Ten City, because they've consistently made great vocal-based music. Why am I DJing again? To be honest, love of music and love of money in equal proportions! I'm doing it because London has a house scene." Farley's extended sojourn in London this year is yet another example of the British house scene's ability to rehabilitate influential figures. Not only has his DJing provided some much needed education, his new label Chill-London, together with the Godfathers Of House LP produced with Adonis and Chip E, are about to put his production talent back on the map. Welcome back, Phil Cheeseman

Classic five

- 1 **Alicia Myers** I Wanna Thank You
- 2 **First Choice** Let No Man Put Asunder
- 3 **Loleatta Holloway** Love Sensation
- 4 **Hareid Melvin & The Blue Notes** Bad Luck
- 5 **The O'Jays** I Love Music

Funkmaster Flex

You can catch Flex's beat-perfect mixing of old school funk and new school hip hop at various venues around New York and on Kiss FM, or buy one of his tapes from a trendy clothes store. His latest project is a series of releases for the new Nervous hip hop label Wrecked.

Laurent Garnier

When did you start DJing? "1987"

What was your first gig? "The Hacienda."

What's your best DJ experience? "I've got millions of them, loads of them, from small clubs to big ones. I can't say a particular one because that would be unfair on the others."

What's your worst DJ experience? "My first tour in New York, when they fucked me basically because the guy never paid me. My first tour in Sweden, that was bad too, although I did meet some very nice people. I played some really dodgy clubs in England and France when I first started. People didn't really know what I was playing, but now I always check out exactly where I'm playing and people know what I do now, so it's cool."

What would you be doing if you hadn't become a DJ? "I suppose I'd be in catering, because I was in catering before I started DJing, so I suppose I'd be running a restaurant."

Any embarrassing moments? "There was a TV crew from Paris who came to film me in Leeds and the guy was right up next to me with his camera on the decks and I thought 'I can't fuck up here', and I used to do a mix of 'Strings of Life' with 'In The Beginning', and I mixed it really well. 2,000 people going mad, everyone screaming 'Come On!', the guy was filming and I thought 'Yeah!', then somebody came and she talked to me for two seconds, I talked to her, then I turned round and took the wrong record off!!! That was bad!"

What's your favourite regular gig and why? "Wake Up in Paris. Why? Because I've been running the club for two years and it's like it's my crowd. But I also love Lost in London. The Orbit is brilliant, The Omen in Frankfurt, the XS in Frankfurt: everywhere I go in Germany is wicked actually. Quadrant Park four years ago as well, I've never seen a club rocking like that." Muff Fitzgerald

Top Five

- 1 **Jungle Wonz** The Jungle
- 2 **Donna Summer** I Feel Love
- 3 **Sid Vicious** My Way
- 4 **Rhythm Is Rhythm** Strings of Life
- 5 **War Country** City Country



Laurent Garnier

Dr S Gatchet

"It's funny really, hardcore for want of a better word, is a truly British thing but all I read is people taking the piss out of it. I suppose it's because we're the black sheep of the house family really! I mean, the things that people do with breaks in this country, the way they chop and mix them up and put them through this and that effect forwards and backwards is just so crazy and so unique. Certain labels, like Suburban Base and Reinforced put effort into their tracks and there's nothing like it." Dr S. Gatchet talks about his love for 'the weight'. Gatchet is now a firmly entrenched name on the jungle/dark/hardcore scene and feels his blend is what has taken him there. "What made me start was through going to clubs and outdoor raves and seeing this and that DJ with his name splashed all over the place getting all this limelight when basically he was a shit DJ. So at a couple of places I said that I could do better and give 200% and then I worked my way up to today! I tell you, there's nothing like a night when a crowd is really rocking!" Alex Constantinides

Dr S Gatchet Top Five

- 1 **Symphony Sounds** Pennywise
- 2 **Zero B** Lock Up
- 3 **Tone Deaf** Ere Is Believing
- 4 **Dr S Gatchet** Full Monty Boyz
- 5 **Made In Two Minutes (Dr S. Gatchet Mix)**

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Phuture "Inside Out"
Odyssey "Feel My Love"
Audio Clash "Life & Die"
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MAN • WICKFORD - ADRIAN'S • WIGAN - ALAN'S • WORKSOP - ROULETTE • WORCESTER - MAGPIE • WEST BROMICH -
MAGPIE • YEOVIL - ACORN • YORK - DEPTH CHARGE • YORK - TRACK

Dave Haslam

Dave Haslam comes alive every Saturday at 'Freedom' at the Boardwalk, Manchester. What's on your mind Dave? "Well, since I'm from the last 'innocent' generation I'd like to discuss how DJing has changed. When I started out DJs were generally just people who had more records than anyone else, and who didn't mind carrying them about, you tended to fall into it accidentally. Today kids actually have the ambition of becoming a DJ when they grow up, so it's competitive and much harder to break in, the very basic requirement is to be technically spot on. The intriguing rise of the DJ as celebrity has resulted in the need to be cut-throat and hyper competitive. However, the difference between being a top bedroom DJ who can churn out superb mix tapes, and actually turning a club into a frenzy at half past midnight is immense, it's a pity young DJs can't get started as we did, gradually, without the intense pressure. Another change is that it's now harder to run clubs because you can't even think of starting up a new night without celebrity names becoming involved, I think the guest DJ thing should be banned, (though after my trips to Chicago and Berlin, please). As a resident of 250 consecutive Thursdays at the Hacienda, followed by 150 consecutive Saturdays at the Boardwalk, I feel that you should grow into a night, I get an incredible amount of feedback from my audience, which shows that they care. The state of play in 1993 means that a lot of people can only afford to go out one night a week so it's a great feeling that they come back week after week, trusting me to help make their Saturday night something special, it's like being among friends. A guest doesn't have that sort of direct responsibility, they stir up a hype for the sort of nights that set themselves up as temples to the DJ god and look down upon the customers, but ultimately that attitude backfires. A club should be like a community centre, a place where people go to feel relaxed among friends, a place without attitude." **Ronnie Randall**

Favourite Five

1 Inner City Good Life

A Hac favorite in the old days. Optimistic and filled with energy, and so were we.

2 Bizarre Inc Playing With Knives

OK, not the most sophisticated record ever, but that era up in piano break-cities like Manchester, Stoke and Liverpool was fantastic.

3 O'Jays For The Love Of Money

Old, cool, angry, funky, sad, all at the same time.

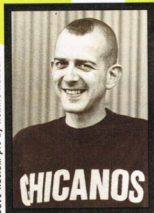
4 Lisa Lisa & Cult Jam Let The Beat Hit Em (Part 2)

A C&C production, a massive 'Freedom' tune, and a vocal imploring "Mr. DJ give me more." DJ's always love records that go on about the DJ.

5 Jam & Spoon Stella

This one is very sexy.

Dave Haslam pic by Ronnie Randall



Scott Hardkiss

San Francisco's finest, Scott is pioneering a new sound for house through his DJing and label (also called Hardkiss). He mixes influences from all over the world with that unique SF vibe.

Heyta

Age: 33

Venues: Mix Club, Gold Club, Yellow Club, Tokyo.

Style of music: House, dance music, soul and funky stuff.

How did you start DJing? It just happened like that and I don't really remember.

Why did you start DJing? I saw the turntable on my side so why not!

Who are the best DJs in the world: Larry Levan.

Your plans for the future: Try to make the best club in the world with all my talent, experience and friends. **Maurizio Clemente**

Classic five

1 MF5B Love Is The Message

2 Chaka Khan I Know You I Love You

3 Donald Byrd Love Has Come Around

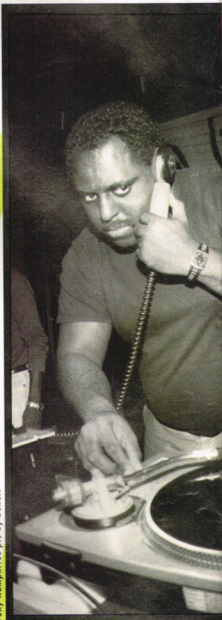
4 DJ Heyta With All My Heart

5 Cheryl Lynn Star Love

Heyta pic by Maurizio Clemente



Tony Humphries pic by Benoit





Terry Hunter

Terry Hunter chuckles into his capuccino, shaking his head with his hand over his mouth. "No, no comment!" he says responding to a question about hard house. It's four o'clock in an Italian cafe on Dean Street and Hunter has completed a four day stint of "Doing". "It's the Chicago sound," he explains smiling. "It's got vocals and feeling - it hits you in your stomach. I'm a vocal man, I love the grooves that fill a record. I don't play music to make people go crazy, I want people to feel my set. I try to set a mood, I come from old disco classics."

If he's tired he doesn't show it, his round face is particularly uncreased despite the long hours and his mini northern tour. It's probably due to his lack of excess. As a convert of Islam he doesn't drink or smoke.

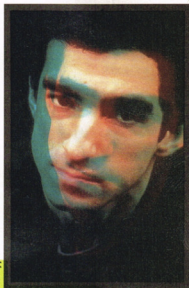
Now 23 years old, Terry Hunter started DJing at 11 and doing the familiar round of mobile parties when he was 15. After a surreptitious trip to the Powerplant in Chicago in 1985 Hunter decided that this was what he wanted to do. "I was still at high school. My cousin used to go to the Powerplant and the Warehouse and he gave me a tape of Frankie Knuckles mixing. One night I told my ma I was staying at a friend's house and he took me. It was unbelievable - people were going crazy."

Hunter made his first track at a friend's house, entitled 'Madness' it was released on Musique. The track 'blew up' and lead to him meeting Aaron Hall. Last year Terry and Aaron set up the Vibe label with George Porgie and Maurice Joshua who had parted company with Steve 'Silk' Hurley and the i-D Productions, now Vibe is just "one big family."

Vibe is working with a small group of artists which it hopes to develop. Hunter believes that house is still alive and well in Chicago and following the success of his and Hall's production of Zane's 'Hey Mr DJ' it still has a future. "If record companies get behind it and give it a scene and a look it will work," he argues. "The problem with house is that no one can visualise the artist. With Terrence we're working on an album's worth of material. What you've got to remember is that he's the artist, we're just producers." **Elsa Sharp**

Classic Five

- 1 **Rare Essence** Disco Fever
- 2 **Jamie Principal** Baby Wants To Ride
- 3 **Made In The USA** Melodies
- 4 **Steve 'Silk' Hurley** I Can't Turn Around
- 5 **Jamie Principal** Waiting On My Angel



DJ Hype

DJ Hype

With enviable mastermixing skills, DJ Hype has been a consistent face within the London 'hardcore' house scene ever since it's conception some three or four years ago. After representing Britain in the 1989 DMC mixing championships, he joined forces with his friends PJ & Smiley (aka Shut Up & Dance) and collectively started the 'Junglist' ball rolling by adding hip hop breakbeats to house via such singles as '£10 To Get In' & 'Rap's My Occupation'. Being the most popular DJ on milestone pirate Fantasy FM at that time was also an unlimited source of promotion for him and SUAD as listeners were delighted by his on the spot mastermixes of upfront material and Shut Up & Dance promos. Nuff pause buttons being pressed in the underground days of 'meeting points on the 0839 number!'. As his popularity grew and grew as a 'sought after at most events' rave DJ he used his ear for beats as A&R man at Kickin Records whilst releasing 3 singles on Strictly Underground under the pseudonyms Sound Clash, Tigers In Space and The Warrior, which then led on to major success in co-production credits for Isotonik's 'Everywhere I Go'. It was time to use his own name in recording. Hence his first three steamrolling singles for Suburban Base, the latest being 'The Trooper'. Rough.

Alex Constantinides

Top Five

- 1 **Public Enemy** Public Enemy Number One
- 2 **Afrika Bambaata & The Soulsonic Force** Planet Rock
- 3 **Jah Shaka** English Girl
- 4 **Courtney Melody** Screech Across The Border
- 5 **Scientist & DJ Hype** The Bee

Tony Humphries

When did you start DJing? "When I was at college in 1976"

What was your first gig? "Oh my god! Well I used to be a mobile DJ, but I guess the first professional gig was at a club in New York called the El Morocco on 2nd Ave and 54th street. That was in 1978."

What's your best DJ experience? "God, there's been so many I don't know where to start. There's too many good memories!"

What's your worst DJ experience? "I like to forget them, because I don't want to get anyone into trouble."

What would you be doing if you hadn't become a DJ? "I'd probably be a psychiatrist, because I studied psychiatry at college but then I said 'To hell with it!' and got into music."

Any embarrassing moments? "Yeah. I took the wrong record off once, but only once. God, that's a scary experience, everyone stops and you stop and you don't know what to do with your hand."

What's your favourite regular gig and why? "Well, I've been so fortunate to travel so much I just can't single out one particular gig, there's just too many. The whole thing in Italy was happening. Ministry was happening, Zanzibar was happening - twelve years of that - and there's too many New Year's Eve's and Christmas's, Birthday parties I just can't single them out."

Top Five "My god, that's impossible maybe if you were to ask me for a top 100 I might just be able to do that but there'd still be too many to leave out." **Muff Fitzgerald**

Norman Jay

Heritage is not the word. If you can think of any milestone in club culture, it's a reasonable bet that Norman was there. From Northern all-nighters at the Wigan Casino, to the Paradise Garage, the Loft and Bronx Block parties with Grandmaster Flash in early 80s New York, it's a case of been there; done that; love it and brought it back to London. "I've always been fortunate enough to be in the right place at the right time." A serious case of understatement.

In the mid eighties Norman bucked the soul establishment, reintroducing seventies funk and soul through his Shake & Fingerpop parties. "It was the radical end of things, Black and White coming together to party, which is really where my head is. Although I'm very pro-Black, I'm pro-people first and foremost." From pioneering the sound of New York at High On Hope, the original British garage club, then playing everywhere from Boys Own to Back To Basics, Norman is definitely on a musical and cultural crusade.

"What I've always tried to do is take the Black American music I love and present it in a historical context, from the Black British perspective. With the rare groove thing, for example, I thought it was OK for me to go on the radio and play a fifteen minute James Brown track, because I wasn't rummaging through bargain bins to find those records: they were part of my history." **Frank Tope**

Norman Jay Classic Five

- 1 **Sounds Of Blackness** The Pressure
- 2 **MFSB** Love Is The Message
- 3 **Loleatta Holloway** Runaway
- 4 **Young Disciples** All I Have In Me
- 5 **James Brown** Stone To The Bone

Steve Jervier

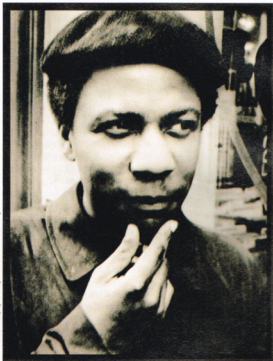
If a label want their latest soul/dance orientated release to hit big nowadays, the tune will almost certainly be passed to Steve Jervier for a good lick. Having the opportunity of seeing his own versions of past classics from the likes of Bel Biv DeVoe, Public Enemy, Mica Paris and Was Not Was - he is happily surfing on the crest of the recent surge of interest in US swing, through enough remixing projects to fill a football stadium, not least for the likes of Michelle Gayle, Gabrielle and even Take That and a recent appointment as A&R man at Polydor's soulful Wild Card label. Then you can also credit him for being a veteran DJ of London's Kiss FM, for compiling Mastercuts' enormously successful 'New Jack Swing' series and even operation of his own label in the UK in Streettype.

Alex Constantinides

Jazzy Jeff

Known as 'the bathroom DJ' when he was in his early teens because the only spot he got to play was when those older DJs that he tagged along with had to use the khazi(!), Philadelphia born Jeff Townes AKA Jazzy Jeff soon after caused a revolution in mastermixing and DJ scratching when he introduced the world to 'Transformer' scratching, a searing soundbiting technique accomplished through lively use of the crossfader.

After meeting up with Will Smith (The Fresh Prince) and forming a hip hop troop stardom (including the first grammy for hip hop) was not so far away and now, as he is totally settled with his dual role in rap, Jazzy Jeff has reverted back to DJing hip hop and related beats in the States, recently visiting the UK hunting for 'rare groove/jazz' breaks. **Alex Constantinides**



Norman Jay pic by Justin de Dery



Princess Julia pic by Alex Berry

Princess Julia

Julia (or your highness as she is known to her subjects) is a regular at London's Queer Nation and Brighton's Zap Club.

Top Five

- 1 **Sylvestre** Body Strong
- 2 **Liz Torres** In The City
- 3 **Cajmere** Brighter Days
- 4 **Wet Box** Love Motion
- 5 **Dr Buzzard's Original Savannah Band** Cherchez La Femme



Steve Jervier

"You can make a lot of money in this business, and you may rise to a sort of prominence but that doesn't mean you're going to be successful. The only way a DJ will be successful is through his or her love for what they do."

Frankie Knuckles

He's a legend in his own life-time, a veteran of 20 years of music, pioneering a sound that has helped two generations, thus far, to get down on it. We're here to talk about the origins of house music, its evolution, its place in musical history.

"Some people say it started in New York at the Garage. Some people say it started in Chicago at the Warehouse. Where it publicly got its name, actually, was probably in Chicago. But the same thing that I was doing, and a couple of other people were doing in Chicago was being done at the same time in New York, in London. There was probably more focus put on it because it came from Chicago, because at that particular time the music scene in New York was stagnant. Then the emphasis shifted to LA. When that died in 80-81 the whole music scene in New York City had gone strictly R&B and nationally across the country when they declared disco music being dead, everyone either switched to R&B or country and western, because of the film 'Midnight Cowboy' which was very influential at the time. By the time this happened, particularly for me in Chicago, it was very hard to play most of the stuff that was coming out as far as dance music was concerned because it was either soul or R&B stuff and it wasn't really made for the dancefloor. So I had to do a lot of re-editing and remixing. To make it acceptable or accessible to my dancefloors I had to change things around a little, work on it. I wasn't getting any remix work at the time. It was really easy for people like Larry Levan, Tee Scott and Tony Humphries to do stuff. Because they were in New York they were getting the work. I think the word sort of slipped out about Chicago and the different things we were doing then. I was working with Jamie Principal and Steve Hurley at the time 'Jack Your Body' took off and that was like 'Aaahh... the next big wave'."

Frankie was surrounded by talent, Steve Hurley, Jamie Principal, Jesse Saunders, Vince Lawrence, Farley Keith and Chip E were all part of the Chicago crew back in the days. Obviously the whole gay scene in the States was stimulated by house music. Most of the clubs which were experimenting with this new sound were predominantly gay, particularly in places like New York and Chicago. "The Warehouse in Chicago and The Garage in New York were both gay clubs. They weren't exclusively gay but they had a strong gay following, and yes the sound was born out of that whole scene."

When you work in a business for over 20 years, you no doubt witness a lot of changes. Frankie Knuckles has seen it all come and go. In 1976, Frankie noticed that the records that were coming out were slowly becoming more designed for dancefloors. Things took off from there. "I think in 76 the record companies realised there was a market for dance music, for disco. By 77 it was on commercials on the radio on the TV. You'd drive along the freeway and see billboards with disco images on them. Before that, when I started, this music wasn't being made for the dancefloor, people were just writing songs and making songs that happened to be upbeat and that you could dance to and then watched the disco thing come in and go away. I mean there was still dance music being made but it wasn't being called disco anymore. There were clubs springing up playing a lot of this underground stuff and you couldn't call it disco any more, because no major labels were involved in it. It was all small independents putting the stuff together and putting it out. I've seen it all come and go and it's really funny to me that people expect me, because I have been through it all, to be able to predict what is going to happen to the music, which is just impossible. I mean I know what works for me, that's it."

He's sceptical about a lot of DJs right now and feels that if a DJ is in this business just to make money that they will never be successful. "You can

"I think house music has always been about being personal and conveying emotions, moods, times, changes."

Frankie Knuckles



make a lot of money in this business, and you may rise to a sort of prominence but that doesn't mean you're going to be successful. The only way a DJ will be successful is through his or her love for what they do. People pick up on that immediately. As soon as you start playing people will realise your love for the records, and your passion for what you do."

In the early days, it was all about songs and it still is for Frankie Knuckles. He's a song man through and through. "It's interesting now because the business is so fragmented. You know, you have it all. Techno, rap and hip hop and then you move into the whole house spectrum and it becomes ridiculous. Deep house, techno house, tribal house and all that. I mean, if those are the labels that people need to put on things so they understand it who am I to question it. It was never about that for me and it still isn't. I'm playing and trying to make records the same way I was playing and making them in 1971, when I first started. It's hard to know what it is that these young guys are looking for, but basically the first thing I look for is a song, a tune. A song that has something very hook-like to it that is gonna stick in your head. Secondly it has to have the right voice to work with the tune and then its production. It's gonna be produced properly, because of the type of sound system I play on I need quality. It can be sparse, it can be somewhat tribal but it has to still have something odd about it or interesting about it. Something that's going to make you turn your head. That's my job as a DJ, to make people want to go out and buy these records. Now, with this whole record company thing, and going away with vinyl, they are going to damage the business because people won't be able to go and buy these tunes, which is a really serious situation."

We go on to talk about the classics and the emotion of good house music, which for Frankie is what it's all about. "There are some classics that just put a chill down your spine, and you just have to back away for a minute. The one record that probably does that to me more than any other is First Choice, 'Let No Man Put Asunder'. Every time I hear it and I hear the way she sings it, the defiance in her voice and the emotion I can't help myself. I know I mixed that record, but I'm not talking about the studio experience of it, I'm talking about it as personifying the way a good song can affect you. Whenever I make a record I always try and make it with that tune in mind. Not in terms of style, but in terms of getting across a message, an emotion, making people feel something particular. That is the kind of music that people remember. I think a lot of the good producers around now would love to have made that record or a record like that. I think it personifies what we have been doing the last twenty years or so, certainly what I have personally been doing, and I think that's a great marker to go by. You can tell the people that made that record believed in it. It was personal. I think house music has always been about being personal and conveying emotions, moods, times, changes. It just goes on and on, it's endless."

Donna Snell

John Kelly

Liverpool's original party animal, you can catch Kelly almost every night at a top club somewhere in the UK playing up, party house for some of his many followers.

Lisa Loud pic by Michelle Lanaway



Keoki

"I'm not the youngest DJ in New York but I'm probably the youngest one who has a night all to myself," brags the fast-talking good-looking boy-about-town. "Because of the techno explosion, there is so much young energy on the scene, so much cool music is coming out. All that music is affected by the techno thing. I always compare it to the punk explosion. Like you wouldn't call the Cocteau Twins punk rock but it sort of stems from the punk explosion, so does all the college market. When we started Disco 2000 at LImelight, three years ago, the happening dance music was acid house, the no-vocal type of thing and that wouldn't go down too well in NY. I had to drop an old Diana Ross to get people to dance. What I'm playing now, basically aggressive house music, stems from the techno explosion."

Keoki plays at Disco 2000, on Wednesdays, where the vibe can be described as spaced-out hard trance. Then, the Robot on Thursdays proves more experimental. "I've been there three years and it's my favourite place on the planet. Being an after-hours club and being all in one room, everybody is high and really into it." Saturday means USA. "The robot is pretty intelligent so I get to play just about everything." Keoki started DJing five years ago at the Area as lounge DJ. He quickly travelled to Mars, the World, via the Tunnel (naturally!). "I'm moving into production. I want to own my own label. I want to be part of the real break-beat artform, the deep trance. Spooky!" Whatever you say Keoki!

Alex Gerry

Classic Five

- 1 **Bam Bam** Give It To Me
- 2 **Liz Torres** If You Keep It Up
- 3 **Lil Louis** Blackout
- 4 **D:Ream** You're The Best Thing
- 5 **Eden & Transmission** I'm So High

Bobby Konders

Konders was one of the original New York Wild Pitch party DJs and one of the first producers for seminal NY label Nu Groove. He has his own label called Massive B and is celebrated for his special mix of styles - reggae, hip hop and house.

C J MacIntosh

DJing may have taken a back seat to producing and remixing lately but C J can still whip up a fine mix at the drop of a hat. See the next issue of DJ and the Nervous cassette for more.

Lisa Loud

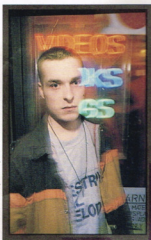
Good morning. Can I speak to Lisa please? "She's on the other line." But she was supposed to call me back three hours ago. "It's been manic, it always is, but she will call you very soon. Bye." Good afternoon. Can I speak to Lisa yet, please? "Err, she's busy, but she will call you back in five minutes, honest. Bye." Good evening. I want to speak to Lisa. "Ummm. Look, how about faxing the questions over." Good, err, night. No fax from Lisa yet. "Try calling our answer-machine and leaving your questions on it, then she can call you with the answers ready." Dear Lisa, do you want to be in our top 100 DJs list? Lisa: "I've got news for you sunshine, I am a top DJ." Yes, Lisa Loud is a DJ. She also runs the Loud & Proud label, the Loud & Clear club promotions outfit and was heavily involved in Channel 4's hip underground dance culture show, Hipnosis. See what being elusive, bolshy, confident, and extremely loud can do for you **Ronnie Randall**

Favourite Five

- 1 **Dan Hartman & Loleatta Holloway** Relight My Fire
One of the most uplifting anthems of all time, will never date and always gets the party rockin'.
- 2 **Massive Attack** Unfinished Sympathy
Classic beautiful record.
- 3 **Soul II Soul** Keep On Moving
The record that slowed down the pace of clubland... successfully epic!!!
- 4 **Elkin & Nelson** Jibaro
Slice of Balearic excellence, and a reminder of 88, a year that made history.
- 5 **DOP** Groovy Beat
Massive club guarantee.



Bobby Konders



DJ Malcolm pic by Daniel Newman

Malcolm

When did you start DJing? "Eight years ago."
What was your first gig? "It was at a club called Pansy at Dingwalls."
What's your best DJ experience? "I can't remember, I was too out of it."
What's your worst DJ experience? "Being mistaken for Jimi Somerville."
What would you be doing if you hadn't become a DJ? "I'd be a heterosexual living up in Scotland with my kids."
What's your favourite regular gig? "Black Cap. Camden Town (just kidding, Lorel) no, Trade." Muff Fitzgerald

Top Five

- 1 **The Untouchables** Dance To The Rhythm
- 2 **Omniverse** Never Get Enough
- 3 **Black Riot** Just Make That Move
- 4 **The Commacho Project** Slave
- 5 **Beat Box** featuring Chazelle Keep On Jumping

Derrick May pic by Ray Burmiston



Massimino

Age: 33

Venues: Peter Pan (Riccione), Area City (Venice), Matis (Bologna).

Style of music: Garage, deep and trance.

Productions: Sueno Latino, MCJ featuring Sima, Morenas, MCJ featuring Davina and various remixes including Banderas.

Who are the best DJs in the world: Tony Humphries, Dave Morales, Claudio Coccoluto, Larry Levan, Roger Sanchez, CJ Macintosh.

Your plans for the future: Continue to work as a DJ and produce more and more records alongside creating a new club and a new label.

Maurizio Clemente

Classic five

- 1 **MFSB** Love Is The Message
- 2 **Marshall Jefferson** Move Your Body
- 3 **Sandee** Notice Me
- 4 **Sueno Latino** Caroline Dams
- 5 **Coco Steel & Lovebomb** Feel It



Derrick May

Unbelievable though it may be to people who've been to the place in the last few years, Detroit did once have a club scene that supported its own music. The Music Institute was the legendary breeding ground for the new techno sound. As well as being arguably the most influential techno producer, Derrick May was also a key DJ. Now resident in Amsterdam, May was mentally scarred by the horrific realisation that he'd unwittingly helped lay the foundation of hardcore, and almost uniquely among producers he went back to DJ work to support himself. You can currently witness his fast, furious and spectacular style once a month at the Ministry Of Sound and at various spots around Europe. **Phil Cheeseman**

Top Five

- 1 **Lil Louis** Music Takes You Away
- 2 **Phuture** Acid Trax
- 3 **Donna Summer** I Feel Love
- 4 **Manuel Gottsching** E2E4
- 5 **ESG** Moody

Stephan Mandrax

Stephan Mandrax is the man who brought garage and house to Switzerland. He regularly imports top names like Hunter and Vega to play alongside him at his top parties. He is currently in New York working on a musical project called The Playground for Cutting Records.

Top Five

- 1 **Teule** Drink On Me
- 2 **Mr Fingers** Can You Feel It
- 3 **Nightwriters** Let The Music Use U
- 4 **Chaka Khan** I Know You, I Love You
- 5 **Trilogie** Love Me Forever (Dub Of Doom)

Mark May

But Mark, yesterday you told me that your all-time favorite track was 'Ain't No Stoppin' Us Now' by McFadden and Whitehead. "Aye, a tune, it sums up the whole club feeling, it's euphoric, but ask me for my top five in five minutes time and it'll be completely different again. I'm still a soul boy at heart." Resident entertainment jock Mark May won last year's Bada DJ Of The Year award (grabbed this time around by Paul Oakenfold). He's currently spinning and gabbing into the mic five times a week at Valentino's in Stoke-On-Trent to between 1,500-2,000 people nightly, though Mark invests much of his rare time off pursuing the idea of a career as a TV presenter. "I'm still enjoying my work at Valentino's, though next year it looks like I'll be moving on to open up a new First Leisure club. I love the challenge of sussing out the crowd in a fresh venue where you're building a business from scratch. Keeping the crowds coming back after the opening night is totally your responsibility, it stirs things up a bit, gets the adrenalin pumping even harder. In my scene, once you move to a new club past awards and experience are irrelevant to the crowd, they measure you solely on what you do for them, there and then, you can't rest on your laurels. Personality driven jocking isn't so much about the music, though it's an extra buzz when the crowd are more musically aware. In Stoke I'm an entertainer/DJ, that's my job, and as Steve Wright says, we're the catalyst that brings it all together. Sure, we play good popular music, but we inject that extra unique ingredient between the musical interludes. DJing is a way of life, I've had five weekends off in 15 years, and it doesn't bother me, I love the life, it is my life. It turns me on." **Ronnie Randall**

Favourite Five

- 1 **M People** How Can I Love You More
- 2 **Soul II Soul** Keep On Moving
- 3 **Clivillés & Cole** Pride, A Deeper Love
- 4 **Farley Jackmaster Funk** Love Can't Turn Around
- 5 **Freddy Jackson** Love Me Tonight



Orde Meikle

When did you start DJing? "About five, six years ago."

What was your first gig? "We bagged a real chance called Davy Brown who ran a club called Revolution in Glasgow in a place called Joe Pappara's. Me and Stewart bagged the gig off him and we went down...and there was absolutely no-one there of course. But that was the start."

What's your best DJ experience? "It has to be San Francisco I think. We were out there earlier this year, and after having been in LA and been in a really white ex-pat drug scene, we went to San Fran and it was full of gay, hispanics, and all kinds of people and the gig started at three in the morning and went on till four in the afternoon and then we all went to the beach. That's possibly the best ever."

What's your worst ever gig? "The worst ever was quite recently, we drove five and a half hours to do a club in Liverpool, and there were twelve people there. I went on and after I heard someone say 'That DJ wasn't too bad actually', didn't get any claps at the end and then everyone started singing Beatles songs. I'd obviously made a big impression musically."

What would you be doing if you hadn't become a DJ? "I'd probably be working in the bar trade, I was a manager before I started DJing and I also went to University, so if the DJing had fizzled out I suppose I would have tried to use my degree in some way."

Any embarrassing moments? "Far too many to mention!...I think they're going to get worse and worse!"

What's your favorite regular gig and why? "The Arches, definitely The Arches. If you'd asked me a year ago, I'd have said The Sub, but we have so much control over The Arches, it's our club, you do what you want and the people who come down, they're never expecting anything in particular and I think that's perfect for a DJ when you can just do whatever you want whenever you feel like it." Muff Fitzgerald

Top Five

- 1 **Primal Scream** Come Together (Weatherall Mix)
- 2 **Tullio Pepiso** Stop Bajon
- 3 **Siam** Eterna
- 4 **Liasons D** Future Jip
- 5 **Thompson Twins** The Saint (Morales Mix)

David Morales pic by Ray Burdison



Orde Meikle pic by Daniel Newman



Mark Moore

"To tell the truth, I can't really DJ." Mark Moore certainly isn't one to mince his words: "I'm totally reliant on The Force. Just like in Star Wars, it's either with me or it's not. When it's not I'm absolutely crap and when it is I'm totally brilliant!" Serving his apprenticeship at legendary wild child den, the Mud Club, where his selection ranged from disco to Julie Andrews and the Rupert Bear Theme, Mark's trash aesthetic is matched only by his boundless enthusiasm. Leaving the pigeonholing and categorisation to myopic trance-spectators, he prefers to play what he calls 'Forbidden Records': "If I'm playing a techno club I'll play hi-energy records. If it's a hi-energy club I'd play techno, just to shake people up and say 'look, there are no rules, you're here to enjoy yourselves'." Having already scaled the dizzy heights of pop stardom with S-Express, he is now working on a new musical project for his Polish label, under the typically tasteful moniker of Fluffy Toy IQ. No reflection on the Moore grey matter, we hope. Frank Tope

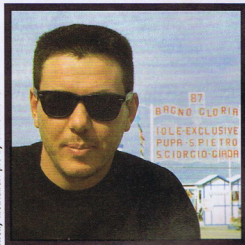
Mark Moore Classic Five

- 1 **Laurent X** Machines
- 2 **Carol Jiani** Hit & Run Lover
- 3 **Inner City** Pennies from Heaven
- 4 **Donna Summer** I Feel Love
- 5 **Lime** On The Grid



Mark Moore pic by Ronnie Randall

Ricky Montanari pic by Chris Mellor



Ricky Montanari

Age: 28

Venues: Echoes, Riccione, Roxy, Amsterdam, Matis, Bologna.

Style of music: Garage, underground and progressive.

How did you start DJing? "I started in 1980 organising parties in different clubs for the school."

Why did you start DJing? "Because I've always been interested in music especially dance music and I like to see the people dancing and having a good time."

Productions: Omniverse 'Optik', Dreams Unlimited 'Loony Toony', Keytronic Ensemble, Lower Quartet, Riviera Traxx.

Best club experience: Vae Victis, Riccione.

Worst club experience: Montparnasse Tower, Paris.

Your plans for the future: DJ, productions, travel, open a whore house. Maurizio Clemente

Classic five

- 1 **Reese & Santonio** Rock To The Beat
- 2 **Jungle Wonz** Times Marches On
- 3 **Shay Jones** Are You Gonna Be There
- 4 **Touch Down** Ease Your Mind
- 5 **Kimberly Ball** Bad Times (I Can't Stand It)

David Morales

Having started DJing in late 70s New York, David Morales has established himself as one of the world's finest DJs, remixers and producers. The early eighties were spent forging himself a reputation as top spinner in Manhattan's more legendary nightspots, The Ozone Layer, Paradise Garage, Inferno and Better Days. It wasn't until he moved into the world of production and remixing that Morales began to gain worldwide recognition. As remixers drift in and out of fashion, David Morales has managed to stay at the cutting edge by diversifying his style from smooth soulful reggae to his hard edged Red Zone dubs. Mr Morales has been responsible for some of house music's finest moments - 'I'll Be Your Friend' with Robert Owens, Clive Griffin's 'I'll Be Waiting', Black Sheep's 'Strobelite Honey', 'The Saint' by The Thompson Twins, 'So Hard' by the Pet Shop Boys and of course 'Where Love Lives' by Alison Limerick. His percussive, chunky bass sounds and organ stabs heavily influenced early progressive house, however while that particular brand of house gates itself up its own area, David Morales still manages to knock out quality product including his own project with The Bad Yard Club. **Damian Harris**

Gianni Morri

Age: 34

Venues: Echoes, Rimini; Paradiso, Rimini.

Style of music: Garage, underground.

How did you start DJing? I started as a game.

Why did you start DJing? Because I love music and I love to make them dance.

Productions: A 3 Fold Arm 'Unacceptable Love', 'Obsession', 'Got That Feeling'.

Best club experience: Echoes Club and London's Strictly Rhythm.

Who are the best DJs in the world: Tony Humphries and David Morales. **Maurizio Clemente**

Classic five

- 1 **Creative Source** Who Is He
- 2 **William De Vaughn** Be Thankful For What You Got
- 3 **Donny Hathaway** The Ghetto
- 4 **Phyllis Hyman** You Know How To Love Me
- 5 **Ten City** Devotion

Nori Maekawa

Age: 33

Venues: Gold Club, Yellow, Tokyo

Style of music: House, garage.

How did you start DJing: I was a heavy clubgoer, and then I thought that I could be one of the DJs who makes the scene.

Productions: Zahana 'Do You Wanna Ride'.

Best club experience: Spinning at the Colche in New York with our own party called 'The Culture Day'.

Who is the best DJ in the world: David Mancuso.

Your plans for the future: Take a trip to Hong Kong, then go to spin at the Source in New York. **Maurizio Clemente**

Classic five

- 1 **War** City Country City
- 2 **Gwen Guthrie** Seventh Heaven
- 3 **Harvey B** No Way Back
- 4 **Aftershock** Slave To The Vibe
- 5 **The Cut** Kindness Of Weakness

Mixmaster Morris

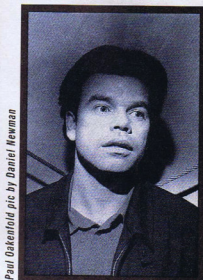
Describing himself as "one of life's natural activists", beginning his DJ career at rock gigs in the early eighties and through pirate broadcasting, Mixmaster Morris dived into house and techno at the first possible opportunity. He was one of the first to play the genre live, using a sampler and sequencer, and in 1990 he was one of the first to switch to ambient music. Disillusioned by the conformity he saw running rampant across the dance-floor, the chill-out room became his home, leading to him releasing 'Flying High', his debut album as Irresistible Force, and playing at international venues from Universe and Telepathic Fish to XS and Buddhist clubs in Tokyo. Now he's delighted to hear of ambient clubs popping up nationwide. He's working on his second album and keen to combine his DJing with live ambience. "I want to blur the boundaries between the two completely," he says. Everything's going to plan, then, and Morris shows no signs of compromise. "I can't play the commercial DJ game, because I'm not prepared to play music just to entertain the crowd. I only play music to make a statement; to say that this music is good." **Andy Crysell**

Classic five

- 1 **Terry Riley** A Rainbow In Curved Air
- 2 **Spacemen 3** Ecstasy Symphony
- 3 **Tonto's Expanding Headband** Riversong
- 4 **Laraaji** Day Of Radiance
- 5 **Hillage/Giraudy** Rainbow Dome Music

DJ Muggs

Now extremely hot production property as the DJ behind Cypress Hill and the Soul Assassins posse which also includes Funkdoobiest & House Of Pain (he produced 'Jump Around', amongst others), DJ Muggs has an illustrious 'breaks' mad DJing career behind him and also currently runs the lobby for the legalisation of marijuana Stateside! **Alex Constantinides**



Paul Oakenfold pic by Daniel Newman

Paul Oakenfold

When did you start DJing? "About twelve years ago."

What was your first gig? "Rumours Wine Bar in Covent Garden with Trevor Fung. Trevor Fung got me in to DJ for him."

What's your best DJ experience? "There's not really one, from clubs it's probably Spectrum, Future and various guest spots and playing in front of 95,000 at Napoli football stadium with U2 and a club I once played in Buenos Aires."

What's your worst DJ experience? "To be honest with you I haven't had many really bad gigs, I think it was the raves in the early days, some of those were a pain in the arse, having to park a mile away and carrying your boxes through muddy fields, they were probably the worst, Biology and all those."

What would you be doing if you hadn't become a DJ? "I first started off in the record industry working in promotion and stuff, so DJing's been more of a side-line, I'd probably be doing the same thing, going to clubs and listening to DJ's."

Any embarrassing moments? "Just the usual, picking up the wrong record, people coming up and knocking the record...nothing like Kenneth Baker!"

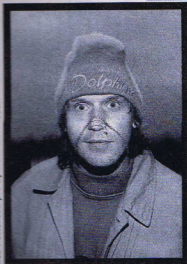
What's your favourite gig and why? "In the last year, Mykonos in the summer playing in this gay club that was full-on and Munich Olympic stadium with U2 and 70,000 people, that and 4 nights at Wembley Stadium; being in the changing-room with a football under my arm and ready to get out there." **Muff Fitzgerald**

DJ Nori pic by Maurizio Clemente



Dr Alex Patterson

Probably the most famous drum roadie in recent times and lauded as one of the innovators of ambient house. The good doctor's DJ career moved up a gear or two in 88 when he was given a slot playing the chill out room at Paul Oakenfold's Land Of Oz club in London. Set up Wau! Mr Modo Records with Youth as a vehicle to release own music in partnership with the KLF's Jimi Cauty. Under the name, The Orb, their second single 'A Huge Ever Growing Pulsating Brain That Rules From The Centre Of The Ultraworld' broke rules and set new parameters in contemporary music. Two albums, 3 Peel sessions, allying with Steve Hillage in System 7, remixes for Primal Scream, Depeche Mode, Lisa Stansfield and BAD 2, another stunning single 'Little Fluffy Clouds', a Top Ten hit with 'Blue Room' and an Orb tour across the earth were all to follow. And to come...a 'Tubular Bells' remix and an Orb version of 'Silver Machine' due by the end of 93. Currently in partnership with Thrash, Dr P continues to DJ whenever possible and has recently been in action with Freaky Realistic and at London's Drum Club, Bass Clef and Club Dog. **Gordon Knott**



Alex Patterson pic by Ronnie Randaali



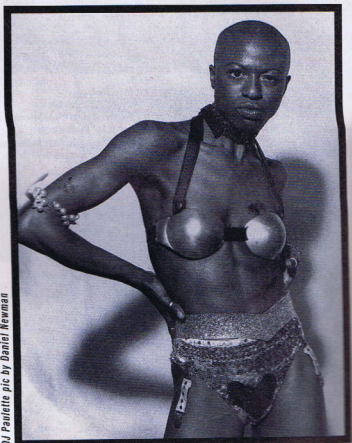
Graham Park pic by Ronnie Randaali

Graham Park

Seeing as most of the top flight football managers are Scottish it is little surprise that one of our top deck managers is also from north of the border. Graeme Park has been voted top club DJ 1990 and 1991 by Dance Aid and Mixmag DJ of the year in 1992. Mr Park made the move from record shop assistant to DJ in Nottingham sometime in the early eighties, starting at The Garage, Jurassics' fine mixing skills and record collection earned him spots all over the North and Midlands areas, The Kool Kat in Nottingham, The Leadmill in Sheffield, Twentieth Century in Derby and of course the legendary Friday nights at The Hacienda with Mike Pickering. Since then Park, has played all over the world spreading the international language of house. He puts his success down to the fact that he ignores the usual hype and nonsense that plagues the dance industry, preferring to make his own mind up about the quality of a record rather than relying on charts and mail out hypebole. So Graeme have you a profound comment for all those up and coming DJs who look to you for inspiration? "It's nice to be important, but it's more important to be nice - it would be easy every time someone came up for a chat in the DJ box to tell them to fuck off, but that person would go back to his mates and say that Graeme Park's a git. If you can just spare a minute to chat to them then everyone's much happier, as long as it doesn't affect your mixing of course." **Damian Harris**

Classic five

- 1 Brenda And The Tabulations Let's Go All The Way Down
- 2 MK Jamming
- 3 Ice T live Jack Rafter
- 4 Cheryl Lynn Score
- 5 Hakatak, A Kite Not A Fish



DJ Paulette pic by Daniel Newman

Paulette

Paulette plays regularly at Home, Paradise Factory and Flesh in Manchester. She also co-presents Granada TV's 'Juice' show.

John Peel

The only DJ from the original Radio One line-up still left broadcasting. To say this man is a DJing legend in his own lifetime is, of course, an understatement. He has played and broken more new acts than than anyone else in the biz. He remains as enthusiastic today as ever and still manages to stimulate and wind up his audience with an eclectic mix of rock, grunge, techno and hip hop.

Gilles Peterson pic by Richard Royce



Gilles Peterson

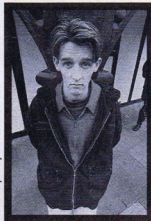
At the age of fifteen, Gilles had already bought his first set of double decks and radio transmitter; a self-confessed 'radio nut' and vinyl junkie, turned on to the soul and jazz pouring from south London pirate stations. From running a pirate station in his own garden shed, his first break came when he lent the fabled pirate Invicta his transmitter, in exchange for his own show. Shows followed on other stations, while Gilles made his first forays into clubland. "When I first started on pirate radio, the London soul scene was split into two distinct camps. You had the suburban soul 'Mafia', Chris Hill, Robbie Vincent, even Danny Rampling. I was involved with this safe, largely white, scene, through Nicky Holloway's Special Branch parties and weekends, but I didn't just want to be one of these exclusive soulboys, so at the same time I was doing these very urban, inner London clubs." Gilles took over the residency of the jazz room of the Electric Ballroom in Camden, at the time probably the biggest Black club in London. It was here that Paul Murphy, "a genius", as Gilles states emphatically, had started what would become the whole jazz dance scene. "It was madness! It was as street as you could get. The kings of the dancefloor downstairs would graduate upstairs to the jazz room, so I was dealing with the royalty! I went through a huge learning process there, because if you fucked up, or played the wrong record, they'd literally bottle you!"

After two years there, playing "mad, mad, Art Blakey and fusion records" for the fiercely competitive dancers, he moved to the altogether more salubrious surroundings of Soho's Wag Club. However, after three years of sharp suits, Bluenote be-bop and an ever growing reputation, Gilles felt things were getting a little stale. With the advent of acid house in 1988, he found what he was looking for. Although Acid Jazz started as nothing more than a joke, with Gilles following Nicky Holloway's acid favourites at a rave, with a similarly off the wall selection of jazz, at seminal clubs like Babylon, Dingwals and the Cook Happy parties it grew to be far more than the sum of its parts. "It was," Gilles affirms, "that watershed period, where house was coming in, as the rare groove thing was ending." The influx of funk fans, disenfranchised by the popularity of house, onto the jazz scene, combined with the hedonistic, experimental vibe of the 'summer of love' inspired Gilles' selection of wah-wah and Hammond organ powered funk, heavy Brazilian percussion and spiritual jazz that made Sunday afternoons at Dingwals so special.

According to Gilles, Dingwals was the "ultimate club", the Church for the emergent hybrid scene. "Dingwals really brought together the people from the suburbs and the inner city: it was our Wigan Pier, our Shoom." Such a radically mixed and open minded crowd gave Gilles and his Dingwals

Pee Wee Ferris

In 1985 Pee Wee opened his first club night 'Stomp' at Spagos. Later that year he started doing Mastermix edits for radio station 2JJJ's dance music program. 1986 saw the warehouse party scene take off in Sydney. The Recreational Arts Team (RAT) were becoming a force. Pee Wee played at their first major new years eve party that year at Luna Park on Sydney Harbour. Production work soon started with the Australian remix of 'Holiday Rap'. Since then he has lent his talent as either producer, remixer or writer to over forty releases. 1987 and hip hop was becoming a big deal world wide. Pee Wee broke it in Sydney at a Legendary club night called MeltDown. It was also here that he began using three turntables and a sampler when playing out. 1987-91 Large dance parties were very popular and Pee Wee was inevitably on the lineup. 1991-93 the pace hasn't let up with extensive work around Australia as well as having one of the busiest schedules in Sydney. He is Australia's most accomplished DJ. **Andy Morris**



Pee Wee pic by Daniel Newman



DJ Pierre pic by Ronnie Randall

"It was as street as you could get. The kings of the dancefloor downstairs would graduate upstairs to the jazz room, so I was dealing with the royalty! I went through a huge learning process there, because if you fucked up, or played the wrong record, they'd literally bottle you!"

partner Patrick Forge an opportunity to shatter all musical barriers. He has fond memories of playing 808 State and Public Enemy to jazz fans and deep African and Brazilian music to ravers. "Every week we'd walk home, blown away by what we'd got away with. Then the next week would be even better, the week after that better still. Each Sunday was better than the last. After doing that for three years, it was really difficult to go back to DJing when Dingwals closed, but we did Talkin Loud at the Fridge for a year and now I get some people coming up to me saying that The Fridge was the ultimate club, just as Dingwals was to me."

Meanwhile, his radio career was developing along parallel lines, though not without a few setbacks. Returning to piracy after the axing of his Radio London show 'Mad On Jazz', Gilles and his cohorts decided to fold their fledgling station K-Jazz, after members of a rival station threatened them with guns. Jazz FM's new licence soon saw Gilles back on the air, only to fall foul of the station's middle-aged management for playing hip hop. Eventually sacked for playing peace records and encouraging people to join a peace march at the height of the Gulf crisis, he finally found a home on London's Kiss FM. Radio is a vitally important medium for Gilles and he does regular shows in France, Switzerland, Japan and Germany, as well as his commitment to Kiss, where he is as likely to play Crosby, Stills and Nash as A Tribe Called Quest.

Eventually, according to Gilles, "it all got a bit commercial" with his poaching from Acid Jazz records, to found Phonogram's Talkin Loud subsidiary, a job he describes succinctly as "a bit of a headfuck". He's the first to acknowledge that mistakes have been made. "In a way," he adds, "we're lucky to still be around." Talkin Loud hope to live down the hype of their earlier product and concentrate on the long term development of promising new acts such as United Future Organisation, from Japan.

With a career spanning over a decade, Gilles puts his success down to a constantly open mind, a desire to always confound expectations and break barriers. He has just started a new club, 'The Way It Is', with up and coming jazz rap DJ James Lavelle (of Mo Wax Records), playing everything from Masters At Work and Roger S to fast jazz and his trademark Brazilian tunes. Rating Jah Shaka as "one of the greatest DJs in the world", he hopes to follow his example and make his own one off club plates for the club. "It's taken me a long time to get a plot together for this club. But now I feel we have somewhere we can experiment with the music: add live music, keyboards and samplers to the DJs, try and do something new". As a DJ, he is not only consistently broadminded and pioneering, but has actually inspired a whole new hybrid musical form. And there's precious few who can say that.

DJ Pierre

Destined to be forever known as one of the creators of acid house, DJ Pierre's career began in 1983 in the suburbs of Chicago - the French moniker was adopted after a disastrous early party he threw under his original DJ name - and took off when he played at Lil Louis' infamous parties. Like many Chicago DJs, Pierre stopped playing when the house scene in the city collapsed, but was eventually enticed back to the decks when the offers from England began to come in. Often confusing (but occasionally delighting) crowds with his outlandish mixture of regular house, acid, garage, Detroit techno, disco classics and his own Wild Pitch style, Pierre's nonetheless became a dihard member of the US transatlantic DJ pack with his regular visits.

Best Mix: An astonishing blend of Rhythm Is Rhythm's 'The Dance' and The Nightwires' 'Let The Music Use You' which raised a deafening cheer at Full Circle.

Favourite thing about the UK: Ribena.

Phil Cheeseman

- Classic five**
1 Marshall Jefferson Move Your Body
2 Ten City Devotion
3 90% of Salsoul releases
4 Rhythm Is Rhythm Strings Of Life
5 Mr Fingers Can You Feel It

Mike Pickering

When did you start DJing? "I've always been a DJ, I was always the guy at the party putting on the seven-inch singles, old Motown or Northern Soul or whatever and it just progressed as I got bigger."

What was your first gig? "Hazelgrove Youth Club in Stockport."

What's your best DJ experience? "I think a lot of the Friday 'Nude' nights at the Hacienda, and DJing in brilliant places around the world, notably Sydney, I had a great night there. Tokyo was brilliant and some great gigs in Texas."

What's your worst DJ experience? "A lot of my worst ones I can't talk about, but maybe a thing in Chinatown in Manchester at a demo for the Tianamen Square Massacre, that was the most painful thing because no-one turned up."

What would you be doing if you hadn't become a DJ? "I'd be a window-cleaner."

Any embarrassing moments? "Yeah, taking off the wrong record. Many, many times. I think I started that crazy."

What's your favourite regular gig? "Obviously, it used to be the Hacienda, but now my favourites are Cream in Liverpool and Renaissance in Derby." Muff Fitzgerald

Top Five

- 1 **AI Green** Tired of Being Alone
- 2 **Marvin Gaye** Let's Get It On
- 3 **Sterling Void** It's Alright/Runaway Girl
- 4 **Ce Ce Rogers** Someday
- 5 **M People** How Can I Love You More

Jon Pleased Wimmim

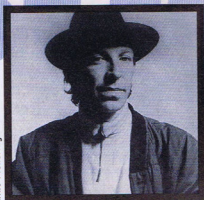
Jon has pioneered the sound of Tesko, fast, tacky and wild Euro house, hi-rng and disco trash, he is also partial to a little dressing up occasionally!

Jon Pleased Women



Premiere

Premiere is one half of experimental jazz/hip hop outfit Gangstarr as well as being one of the most sought after DJs in the States.



Mike Pickering

DJ Pogo

"Rap music just hit me. It was just different, I don't know if I can explain it but as soon as I heard it I knew that I liked it. Put it this way, within a week of owning 'Rappers Delight' I knew all the lyrics back to front, upside down and sideways!"

DJ Pogo, probably the most well known mastermixing hip hop DJ in this country, tries to explain his obsession with the whole culture of hip hop. Because an obsession it is when you hear of his mastermixing DJ initiation process, a process which developed skills which have seen him tour the world, reach heady heights in the DMC DJ Championships alongside his friend Cutmaster Swift, remix all from Monie Love to The Demon Boyz to House Of Pain, countless radio slots over the last ten years- his own group in PLZ and a street rep with nuff clout. "When I first got my set of 1200s I sat down and opened them carefully and polished them every day!" he continues, "Then, for about three years from about 1984 I just used to lock myself in a small broom cupboard with my equipment and practice for hours and hours on end. No eating, no phonecalls, nothing. I wanted to be there so bad, I wanted to be so good I just used to practice all the time. I had so many idols to look up to in hip hop from this country and the States. And I wanted to be like them, and more." Alex Constantinides

DJ Pogo Top Five

- 1 **TLA Rock** It's Yours
- 2 **Eric B & Rakim** Eric B Is President
- 3 **Ultramagnetic MCs** Ego Tripping
- 4 **KRS1** - Everything
- 5 **Public Enemy** Public Enemy Number One

DJ Premiere



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Rame pic by Chris Mellor



Rame

Age: 22

Venues: Kinki, Bologna; Peter Pan, Riccione, Zap, Brighton

Style of music: Garage, hard house

How did you start DJing? My dad is a collector, he owns more than 20,000 records... he taught me all about it.

Why did you start DJing? Because I like being in the middle of situations and I love music.

Productions: Peter Pan EP

Best club experience: Peter Pan, Riccione.

Who are the best DJs in the world: David Morales, Danny Tenaglia, Claudio Coccoluto, Tony Humphries.

Your plans for the future: Working all around the world to gain more experience learning more about music and to have my own club.

Maurizio Clemente

Scott Pullen

1984 saw Scott's first major resident slot at Sydney's innovative Tivoli Club plus guesting at Jamison St's Berlin night. DJ'ed alongside JJJ FM's Tim Ritchie at Australia's first large dance event... the RAT parties, who used the 15,000 capacity Hordern Pavilion. Helped to establish the internationalism of dance music thru events such as Symposium, Fun, Meltdown and Jazz Dance 1 & 2 with Marco & Ferni from the Young Disciples. Partnered Rob Milton (from London's Dirt Box) at Junkyard to pioneer rare groove, hip hop, funk and go go. Promoted and DJed with Sydney Youngblood, De La Soul, Galliano, The Chimes and Beats International who inspired him to set up own group... Freestyle Sound System. Then went on to found Australia's first raggauffin crew, The Poetic Beat Freaks in 1990 and compiled a double dance album for Virgin Records called 'Slow Groove'. Helped to launch Talkin Loud and Acid Jazz in Australasia and reviewed dance music and culture in the music press. Currently DJing for Radio Eastern Sydney and at Kinselas, L'Otel, Soho and The Basement, Scott's message to the world is... "Music is my life, if I can make people happy playing music then I'm a happy little vegemite!" **Gordon Knott**

Classic Five

- 1 Tower Of Power** Ebony Jam
- 2 Maceo Parker** Shake Everything You Got
- 3 Konk** Baby Dee
- 4 Tito Puente** Ban Con Tim
- 5 Lyn Collins** Female Preacher LP

DJ Ralf

Age: 35

Venues: Cocorico, Riccione; Fittcaraldo, Florence; Area City, Venice; BBC, Bologna.

Style of music: House.

How did you start DJing? A friend of mine asked me to play in a club for him as he couldn't turn up and as I had radio experience I accepted and everything started from there.

Why did you start DJing? Simply because from when I was a child music for me was the most important thing.

Productions: Shafty 'Deep Inside Of You', Deep Sky 'Higher Than The Clouds' and various remixes.

Best club experience: Ministry Of Sound, London and Plajene Club, Florence and a lot of others.

Worst club experience: A club in a Capri island.

Who are the best DJs in the world: Larry Levan, Tony Humphries, Junior Vasquez, Timmy Regisford, Frankie Knuckles.

Your plans for the future: I would like to play in the United States, Japan and I'd like to spend more time doing my music productions and not necessarily house music only. **Maurizio Clemente**

Classic five

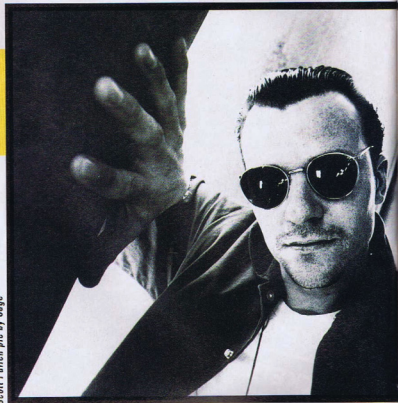
- 1 Sandee** Notice Me
- 2 Cymande** Bra
- 3 First Choice** Let No Man Put Asunder
- 4 Carl Bean** I Was Born This Way
- 5 Strafe** Set It Off

Red Alert

Red Alert is the most highly respected old school hip hop DJ in New York. His mix shows on Kiss FM every Friday and Saturday night are essential listening.

Classic five

- 1 Kym Mazelle** Useless
- 2 Frankie Knuckles** Tears
- 3 Little Louie Vega** Ride On The Rhythm
- 4 Marshall Jefferson** Move Your Body
- 5 Sueno Latino** Sueno Latino



Scott Pullen pic by Sage

Danny Rampling

Danny started the highly influential acid house club Shoom with his wife Jenny and has not looked back since. Other memorable club nights have included Pure Sexy and Glam. He is about to release a single as Millionaire Hippo.

Ricci

Age: 30

Venues: Matis, Bologna; Cocorico, Rimini; Area City, Venice; Echoes, Rimini

Style of music: Techno, trance and progressive

How did you start DJing? When I was 14 I started for fun.

Productions: Datura, Ramirez, Hells Party 'Glam', Cosmo Trash 'Trashman', Satisfied 'Dance Or Die'

Best club experience: Diabolika Club, the first Italian after hours.

Your plans for the future: Work in all the Italian clubs that I previously mentioned and do one nighters in the European capitals alongside continuing my recording productions. **Maurizio Clemente**

Classic five

1 **Moby** Go

2 **Iggy Pop** Lust For Life

3 **Transformer 2** Pacific Symphony

4 **The Cramps** Surfing Bird

5 **Lords Of Acid** I Sit On Acid



Ricci

Justin Robertson

When did you start DJing? "I started doing small parties for friends at the start of 1989."

What's your best DJ experience? "It's difficult to say, there's lots of clubs I love playing at, some of the Flying nights at Venus have been really good, Back To Basics is always really good, Full Circle, Boys Own. Too many really."

What would you be doing if you hadn't become a DJ? "I really don't know. I got a degree in Philosophy at Manchester University, so I'd probably be working in a record shop. That's what I was doing before."

Muff Fitzgerald

Top Five

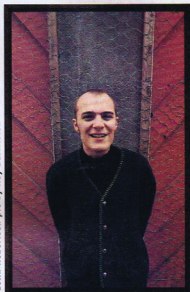
1 **G-Force** Spicey

2 **Primal Scream** Loaded

3 **Code 61** Drop The Deal

4 **Rhythm Is Rhythm** The Dance

5 **LNR** Work It To The Bone



Justin Robertson pic by Ray Burmiston

David Rodigan

Any discussion of reggae music and its development and audience in this country is bound at one point to mention David Rodigan. With his own daytime show on London's Kiss FM where "I can play some of the other stuff, like a good soul tune, for instance Carleen Anderson's new one, that I like," he has been a stalwart reggae radio presenter ever since hosting the only slot in the country for reggae music in the late seventies through to his legendary Capital Radio Saturday night slot which ran for over ten years. "The reason I think reggae is doing so well now," He enthuses about it's recent popularity, "Is that it's always been a music that people generally like and the influences of the Rastafarian movement in the seventies and Bob Marley gave it real popularity. Now the difference between that and the style of music that is very much in influence today is that the rhythms that are around now are not so much based on the bassline. With the introduction of synthesised equipment into the studios more experimentation was done with drum sounds. Couple that with the influences of the sound system culture and you have today's rhythms which are very, very danceable for anyone." An expert ear that has carried reggae far. **Alex Constantinides**

Top Five

1 **The Abyssinians** Declaration Of Light

2 **Delroy Wilson** Dancing Mood

3 **Bob Andy** Feeling Soul

4 **Bob Marley** Redemption Song

5 **Buju Banton** Bogle Dance



David Rodigan



Danny Rampling pic by Ray Burmiston

Sasha

When did you start DJing? "1989"

What was your first gig? "A mobile DJ who used to work down our local pub started putting on house nights, he was looking for DJ's and I had a copy of A Guy Called Gerald and Marshall Jefferson 'Move Your Body' and I thought 'yeah I can fucking DJ!' Turned up at the club saw Technics decks and thought 'What's pitch control?' I was mixing vocals of 'Big Fun' over vocals of 'Good Life'. I didn't have a fucking clue, but I thought 'I was wicked.'"

What's your best DJ experience? "The nights that you appreciate most are the ones that you do early on, they're the ones that really affect you. The first one that was really fucking good was Shaboo in Blackpool. That was the bollocks."

What's your worst DJ experience? "I did this party in Birmingham for 4,000 people and the decks were in the back of this van, one deck was on top of a box of records the other was on the floor, the rain was coming in and pouring down the back of my neck, but the people were brilliant, everyone was so up for it."

What would you be doing if you hadn't become a DJ? "The last thing I did before DJing was telesales for a month and another great job was shovelling rabbit shit for 50p an hour. I also worked in a fish farm shelling and cleaning whelks. It was hideous."

Any embarrassing moments? "I was playing at Universe, I put this tune on and it was such a wicked record I went onto the dance floor and forgot I was DJing. I'm out there going 'What a tune!' Anyway the record ran out and there was this like thirty second gap. Next minute Judge Jules comes up to me and says 'What the fuck do you think you're doing? You're DJing! You're half-way through your set...!'"

What's your favourite regular gig and why? "Shelly's in Stoke, that was fucking amazing...The bollocks. Sold out every week, hands in the air, piano breaks...come on!" Muff Fitzgerald

Top Five

- 1 **Gwen McRae** Keep The Fire Burning
- 2 **Fideleatti** Just Want To Touch Me
- 3 **Massive Attack** Unfinished Sympathy
- 4 **JT and Company** Don't Deal With Us
- 5 **Gloria Estefan** Live For Loving You



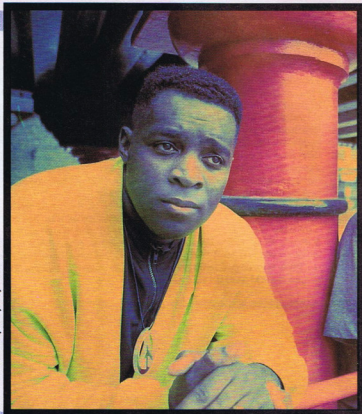
Sasha pic by Daniel Newman

Saxon Sound

Fueled by the lifelong commitment of those into reggae, there are countless sound systems throughout the UK with a history all of their own. Reggae sound systems come and go as trends change but one collective of the reggae equivalent of DJs called 'selectors' has remained a constant phenomenon right from the late seventies days of Lovers Rock and the heights of cultural reggae to today, that sound system is Saxon. "We were the bullies of the eighties, and the people want us to be the bullies of the nineties!" Says Dennis, founder of the sound while talking about their participation in 'Sound Clashes' throughout the country- where a hall is set up with the two sounds in opposite corners and on the night the winner is whoever gets the crowd moving best. Another factor in winning is whoever can come up with the best dub plates or 'specials', these being one-off recordings from top DJs who are around or visiting who lay down lyrics concerning the sound system over the latest rhythms. "I reckon we've got about two thousand specials now." Dennis says as if it's nothing. What a collection. Watch out for a lot more of Saxon Sound in the near future with a record label and film production company in the runnings.

Saxon Top Five

- 1 **Dennis Brown** Do You Know What It's Like To Have A Revolution
- 2 **Half Pint** Greetings
- 3 **Papa Levi** Mi God Mi King
- 4 **Garnett Silk** Mama Africa
- 5 **Tenor Saw** When The Road Calls



Kevin Saunderson pic by Ray Burmiston

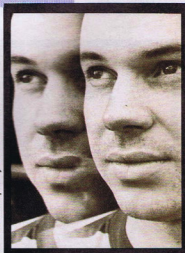
Kevin Saunderson

As one of the original Detroit techno trio, Saunderson is far better known as a producer and one half of Inner City. But he's no slouch on the decks either, and his flavour in the perfect situation is the broad style more typical of Chicago DJs - techno, house, garage and classics - though purists were agast when a year or two back he poked a toe in the hardcore scene and toured the UK playing nosebleed breakbeats. "When I lived in New York," says Kev, "I loved watching Larry Levan at the Paradise Garage. I also used to watch Ron Hardy in Chicago and the final thing that persuaded me to have a go was being inspired by one of my best friends... Derrick May."

Phil Cheeseman

Top Five

- 1 **Rhythm Is Rhythm** Strings Of Life
- 2 **Cerrone** Supernature
- 3 **Marshall Jefferson** Move Your Body
- 4 **Chic** Good Times
- 5 **McFadden & Whitehead** Ain't No Stoppin' Us Now



Dave Seaman pic by Ronnie Randall

Alex Constantinides

Daz Sound

When did you start DJing? "I started mixing at home in 1985."

What was your first gig? "My first gig was at Troll in 1988."

What's your best DJ experience? "It would have to be at Troll, the time they did a beach party. It was absolutely wild with a swimming pool and a truckload of sand all over the floor. It was madness. It was DJing, then out front partying, DJing then partying. Completely wild!"

What's your worst DJ experience? "One night at Trade I was talking to somebody and the record just finished. So I just picked the arm up and put it on again, there was nothing else I could do."

What would you be doing if you hadn't become a DJ? "I would possibly be involved in sport. Maybe a gym instructor. At school I was really into sport and I still train: keep the mind clear, keep the body healthy."

Any embarrassing moments? "I played a club on the south coast once and there were four punters there and nine bar staff. After twenty minutes it was just me and the bar staff. That was the worst experience I've ever had."

Any funny moments? "I was playing at Trade recently and a punter came up and quite seriously asked for Kylie Minogue or something "Commercial!"

What's your favourite regular gig? "I love playing at Lost in Brixton and the Ultimate Management parties are really good at the moment."

Muff Fitzgerald

Top Five

- 1 **Farley Jackmaster Funk** No Vocals Necessary
- 2 **Frequency** Rolling This Way
- 3 **KLF** What Time Is Love
- 4 **Sha-Lor** I'm In Love
- 5 **Abfahrt** Alone - It's Me

Dave Seaman

Dave phoned from Australia, eat yer heart out kids. "I get asked to travel quite a lot, but the day job keeps me tied down. (For the record the 'day job' includes being half of Brothers In Rhythm, compiling the Mixmag Buzz chart, and running his Stress label) This time I thought, sod it, I'll make time, so I've been to Brazil for a week, and now Australia. When I get back I'm popping over to Greece, it's a great experience. There's definitely a strong scene that revolves around what's happening in Britain. I'm surprised at how much they know over here, Pete Tong's show, the magazines, the updates, the records, all are shipped 12,000 miles within days, it's unbelievable. Brazil was really good too, they're natural party animals of course, but they're so into being involved with what's happening elsewhere around the world. This celebrity DJ thing is becoming a passport to the world. I was offered things in Bali, Singapore... just about every stop en route to Australia and back in fact, word just seems to get around that you're in the area. It's a whole new industry growing underneath the actual music. Back home I've been working hard on the Stress stuff, am remixing half of Kylie's album for five weeks when I get back, remixed 'Welcome To The Pleasure Dome' for the flip of Frankie's 'Power Of Love' Christmas single... But the hardest job of all was pinning down five best records, 500 would be easier, can't I do everybody's top five?" Ronnie Randall

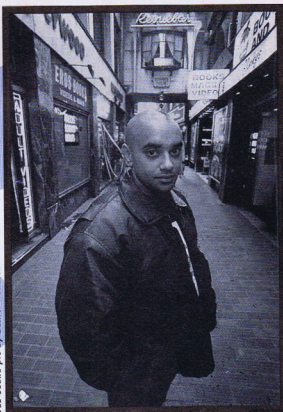
Favourite Five

- 1 **Massive Attack** Unfinished Sympathy
Inspired, British, those strings, that cowbell... heavenly.
- 2 **Dan Hartman & Loleatta Holloway** Relight My Fire
Inspirational all time favorite, still sounds as fresh as the day it was made.
- 3 **Chaka Khan** Clouds
Paradise Garage classic that still inspires. C&C's mix is as good as perfect.
- 4 **Last Rhythm** Last Rhythm
Best Italian record ever, stands the test of time better than 'Ride On Time' because it never really faded.
- 5 **Rhythm Is Rhythm** Strings Of Life
Musical work of art, with special memories for 89 at the Hacienda.

Smokin Jo

She made her name at London's infamous Trade all-nighter and now plays all over the world, voted DJ of the year in 1992. Catch her now on a billboard near you advertising video games.

Daz Sound pic by Daniel Newman



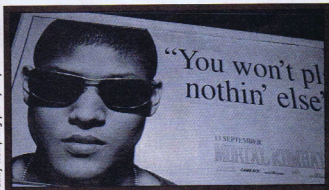
Phil Smart

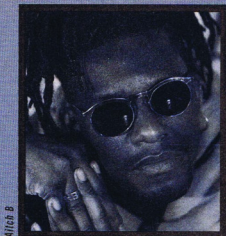
Phil started DJing in the summer of 88/89. His "big break" came at a club called 'The Front' which used to put on a recovery club for the large dance parties. As the rave scene took off in Australia Phil rode the crest of the wave becoming more popular with promoters and crowds alike. In 1991 he took off around the globe. The trip featured the UK where he played several dates including the Brain Club. A six month stop in Los Angeles followed with gigs forthcoming there and up the coast in San Francisco. After returning to Sydney he was busier than ever playing most of the major parties and raves. It was overseas influence that had him champion the new hard and deep house sound in a largely techno environment. Sydney's first progressive house night Bounce soon started with Phil at the helm and has been going strong for 18 months. Residencies at Global Village and more recently Rude have followed. In his spare time Phil manages Reach Records and lives on Bondi Beach (tough life). Andy Morris

All Time Top 5

- 1 **Circuit Sheller**
- 2 **Gat Decor** Passion
- 3 **Jack Master Funk** Love Can't Turn Around
- 4 **The Cure** Primary
- 5 **Djum Djum** Difference

Danny Rampling pic by Ray Burmiston





Aitch B

Soul II Soul

The sound system collective that is Soul II Soul is most certainly a household name throughout the world, and of story. But that was after such monsters as Fairplay and 'Keep On Moving' grooved our ears with their classic flowing sweet melodies and modern beats. What is less well known is the fact that the initial buzz for these tracks in the first place was through people who had experienced the vibe within Soul II Soul's parties, liked their blend, and decided to investigate their own recordings. Once upon a time there was no such thing as a soul sound system in London; this idea was restricted solely to reggae and the two musics didn't cross over. If you were into reggae you weren't into soul and vice versa, simple as that. This was when a young Jazzy B began to get together a reggae sound system in emulation of 'El Rico', a local sound run by his older brother. "And then in about 83 the two scenes started intermixing," says Aitch B who joined Jazzy at about this time. "And at about that time, as people used to listen to both soul and reggae together, the concept of a soul system playing this style became more acceptable."

These were days when Soul II Soul, named so to explain that reggae and soul music are both musics of the soul, would play anything from a hall to a house party to: "A wedding or a cricket dance!" In these days when one of these events was actually called a 'rave', word would get around that a sound like say Rapattack, Beat Freak or Soul II Soul were having a do and, as people came and liked their parties they would keep their ears open for the next one and tell their friends about them. That's how reputations grew. "And by one point," Aitch continues, "Every weekend party that we'd do would be totally rammed right through to six or seven in the morning!"

Then Soul II Soul hustled their way into the now legendary Saturday night slot in Covent Garden's Africa Centre where people came for the pleasurable (and nostalgic for the older ones) vibe with their steaming fresh mix of old and new reggae, rap, soul and above all, rare groove- where Soul II Soul played an integral part in it's revival some four or five years ago;

"Cross The Tracks" was being played by us long before it went so far," Aitch gives an example of their upfront thinking. "I think, before it got so popular for the people that already knew these so called 'rare grooves' before we played them the Africa Centre was like a place for old memories, people were like 'oh still, you can still hear tunes like that today?' and we also brought the youngsters in who hadn't come across these tunes before by mixing up these revivals with the new stuff, and I suppose this younger audience got into these rares because it's quality music."

The buzz at this club more than helped when seeking a recording contract and, well, the rest is, as they say, lollipop! Soul II Soul are now everything from a clothes and merchandising chain, they excel in production, there's the recording side and the Funky Dred label but Aitch stresses fervently that the sound system is still the whole organism's epicentre. For instance, some 3000 people lucky enough to find out that it were a couple of weeks ago treated to a warehouse party night featuring the 'original' soul assassins from back in the day, Shake & Fingerpop sound, The Family Function, Manasseh and of course Soul II Soul and apparently, the place tore it up. Wish I was there, gutted. **Alex Constantinides**

Aitch B top five

- 1 James Mason Sweet Power
- 2 Atmosphere Dancing In Outer Space
- 3 Ruoben Wilson Got To Get Your Own
- 4 Faze-O Riding High
- 5 Love Unlimited Orchestra Strange Games & Things

Sugar Ray

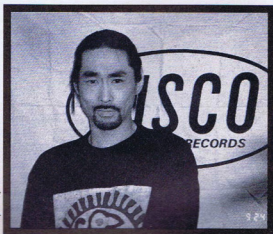
1993 was the year it all started for Ray in Sydney. Previously he had been living in London for six months and acid house inspiration had worn off on him. Back in Sydney he began a series of clubs starting with 8 Miles High at the Bently Bar, Oria of the Pioneers of techno in Australia Ray soon gained a reputation for hosting and playing at the best rave. Never one to sit still he opened Reachin Records in 1991. It has since become one of Sydney's premier airport dance outlets. Ray has been voted Sydney DJ of the Year and spends a lot of time travelling the country playing interstate. When he's not on the road most nights are spent DJing at various clubs around Sydney including: Magic Rude, Pipes, Watcha Think and Versa. International guests play a large part of the Sydney club scene and Ray is often involved in taking the acts to Australia. Currently on a chuggy thumpy house tip Ray is a Sydney crowd favourite.

All Time Top 5

- 1 Gat Decors Passion
- 2 London Express Express 2
- 3 G7 Seduced
- 4 Dionne Come Get My Love
- 5 Speedy J De-orbit

Todd Terry

The only man who can turn up with a shoulder bag of records for a nights work and still send the crowd home happy. Yep, he plays all his own tunes, charges way too much money and gets away with it!



Tok M by Maurizio Clemente

Tok M

Age: 30

Venues: The Wall, Sapporo and Yellow - Tokyo

Style of music: House, garage, basically all forms of dance music.

How did you start DJing: My friend forced me to be a DJ while I was dancing in his club.

Why did you start DJing: Because I love making people happy listening and dancing to the music.

Productions: 'Man Track EP' out soon.

Who is the best DJ in the world: Larry Levan

Your plans for the future: To make all the underground clubs in the world united together and to have my own club, Maurizio Clemente

Classic five

- 1 Two Puerto Ricans, A Black Man, A Dominican Do It Properly
- 2 Steve 'Silk' Hurley Dub Your Body
- 3 Love Honey Love Heartache
- 4 Pat Metheny Are You Going With Me
- 5 Coco Steel & Lovebomb Touch It



Pete Tong

When did you start DJing? "When I was at School at the school disco once I saw someone playing records and getting paid for it and thought that was a much better idea."

What was your first gig? "It was a wedding, with a load of makeshift equipment, in the 70s."

What's your best DJ experience? "Any night with a brilliant crowd."

What's your worst DJ experience? "There was a weekend at Prestatyn where someone died from a heart attack before the gig had started, that was terrible."

What would you be doing if you hadn't become a DJ? "Crime, probably. I don't think I ever would have stuck it with a straight job."

Any embarrassing moments? "Being caught snogging with Dave Dorelli."

What's your favourite regular gig and why? "Cream in Liverpool and a close second Golden in Stoke because the people are brilliant, they've got the maddest crowds of the moment." **Muff Fitzgerald**

Ultimate Balearic Top Five

- 1 David Cassidy Cherish
- 2 The Osmonds Crazy Horses
- 3 Joe Dolce Shaddups Ya Face
- 4 Slade Merry Xmas Everybody
- 5 Abba Waterlee

Junior Vasquez

Junior is cool, collected and streetwise. He always knew what he wanted and how to get it. Working at Downstairs record shop in the early 80s was merely the first step up the ladder. That job enabled him to be around records a lot and, above all, to meet hordes of people, notably Shep Pettibone with whom he struck up a sound friendship. "I realised how much power a DJ has in a club, even back in the 70s when they only had two amps, two turntables and no mixer, Larry Levan at the Paradise Garage is the one guy who made me decide to be a DJ. Walter Gibbons from the Gallery was another major influence."

Things started happening for Junior, first with the Kiss FM parties, then, following a meeting with Arthur Baker, he was able to cut a couple of albums. Subsequently came the big break in the shape of Hearthrob at the Funhouse, the seminal club on 26th. That led to the opening of Bassline, a tiny space where 2000 people crammed themselves in on Fridays and Saturdays. Eventually, Bassline was moved to Sound Factory. Vasquez's second home for the last five years. "Nowadays, apart from the odd benefit, I just share my time between studio work and the Sound Factory. I'm no travelling minstrel. The last exception to the rule goes back as far as the Madonna party somewhere in the meat district, for the launch of her book. I've just finished the Cindy Lauper and the Lisa Lisa albums and, right now, I'm working on solo projects on independent labels. I have a record called 'X', about the house of extravaganza, another called 'Dream Drums' and a third entitled 'Get Your Hands Off My Man'. I can do more of the stuff now that I have a studio at home. I see my style rooted in house/club music. I like a harder modern sound. I'm not interested in anything fluffy. I'm really into the present and the future. I'd play the odd classic now and then if it excites the crowd, but not the usual ones. Sound Factory being after hours, I sometimes find myself playing 'Caught Up' (Jocelyn Brown) or 'Moment Of My Life' (Inner Life) at around 10.30/11 am, but usually oldies bore me."

Alex Gerry

All Time Fave Five

- 1 MF5B Love Is The Message
- 2 First Choice Doodler Love
- 3 First Choice Let No Man Put Asunder
- 4 Eddie Kendricks Dedic With The Rain
- 5 Third World Now That We Found Love



Little Louie Vega

One of New York's top gun DJs, the diminutive Hispanic is also one half of the Masters At Work recording/production/remix team. Even an overwhelming studio schedule couldn't keep him from the turntables. DJing being an obsession. Louie's Wednesday night slot at Sound Factory Bar proves particularly impressive. His knack for bringing Latin rhythms and ear-shattering percussions into the freestyle/house arena sets the tone to an instantly recognisable and quite unique style. Not to mention the fact that Vega owns a nimble set of mixing fingers that seem to be able to work at the speed of light. **Alex Gerry**



Sven Vath pic by Daniel Newman

Sven Vath

When did you start DJing? "1981"

What was your first gig? "At my father's bar, it was called Queens Pub, and I played things like Barry White and old disco stuff."

What's your best ever DJ experience? "For me, the Love Parade in Berlin two years ago and the Omni rave I did in Frankfurt was fantastic, such a peaceful feeling."

What would you be doing if you hadn't become a DJ? "I'd be a world traveller."

Any embarrassing moments? "I was playing at The Warehouse in Cologne and I came out and I had six girls waiting for me, and I couldn't decide...I said 'OK, all of you!' And they all said 'yes'...but then I said 'no!' And I went home alone."

What's your favourite regular gig and why? "On Friday night at The Omen club in Frankfurt, because I've never found atmosphere like this in a club where people are coming only for the music and nothing else and creating such a powerful, spiritual energy that every Friday night it's like the first time again and again and again. I love it!" **Muff Fitzgerald**

Top Five

- 1 David Bowie Ashes to Ashes
- 2 Vangelis The Earth (LP)
- 3 Peter Gabriel The Passion (LP)
- 4 Kraftwerk Computer World
- 5 And all of mine!

Pete Tong pic by Daniel Newman



Little Louie Vega

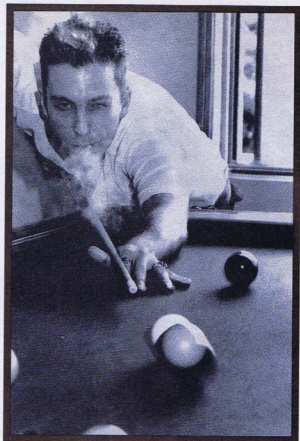
Andy Weatherall

Chain smoking furiously, Andrew Weatherall is seated in a quiet room away from his busy Sabres Of Paradise office and the continuous ringing of the phone. He stares with an unswerving gaze and launches into the offensive. "I can hear the same thing in an industrial thrash band as an Aretha Franklin record!" he argues with fierce determination. "Just because it is Black and American, it doesn't mean that it is good. I think I know more about soul music than most people. I find a lot of so called soul singers the most manufactured soul-less drivel," he says talking rapidly. "I play music that moves my soul, The Sex Pistols were a soul band. I think The Clash were a soul band. People think if music isn't made by musicians it's got no soul. I could play you electronic music that makes me wanna cry."

It is obvious that the subject of 'soul' has hit a raw nerve. It is also clear that this interview is different to others he has given in the past. After a period of ill disguised anger, a smile breaks through and he admits that he finds the change 'stimulating'. Weatherall has received an inordinate amount of good press in the rare interviews he has allowed. He has been notoriously selective about talking to the press and to date the articles which have appeared have been conducted by friends on leading music and style titles. Trying to obtain an interview with him has been an uphill struggle and was nearly aborted by a surly confrontation. With the launch of his Sabres Of Paradise label and Sabrettes, his girlfriend Nina's logo, Weatherall has decided that it is time to talk. "You've got to set out your stall and tell people what you're doing," he explains shrewdly.

It is also a way of setting the record straight. "People start filling in the gaps themselves when they haven't got a clue what I'm about, they make up their own minds. They'll take it wrongly so every now and then you have to do an interview to put your point over." Weatherall's refusal to be placed under scrutiny has fuelled this air of mystique and goes some way to explaining his longevity in an industry well known for its fascination with the next craze. During the past few years Andrew Weatherall has achieved cult status.

Revered by some as a genius he has managed to sustain a continuous portfolio of DJ and remixing work from Primal Scream to his own productions on his label. Since its launch 18 months ago it has certainly created a buzz, although it was started as an "experiment". He explains, "I did a remix of Throbbing Gristle's 'United', an avant garde Seventies record. Copies now change hands for vast sums of money. At the time Flying Records refused to stock it! The label is totally independent and self funding. I put out records that I like. We've had everything from experimental



techno to dubby hip hop! If a heavy metal band came to me or an Irish folk band or a Black soul band - if it was a good record and they wanted to work with me - I'd put it out."

To some, he is an individualist and innovator, constantly forging his own path, to others his self-indulgent dubby meanderings are incomprehensible and meaningless. There is no middle ground with Weatherall - you either love or loathe him. Similarly the man himself is uncompromising about his music. "I've always been

pushing back barriers. I'm interested in music that goes against society. I'm just trying to break down musical barriers," he explains. It's not surprising that punk had a profound effect on the young Weatherall. "When I was 14 I saw The Sex Pistols on telly. I had a nice middle class upbringing and it totally destroyed all the rules I'd been brought up with! It affected me a hell of a lot. I was Windsor's prime punk rocker!" The hallmark tattoos which decorate his arms were another form of rebellion and the "reason I got thrown out of home!"

This irreverence and his desire to "go against the grain" have characterised Weatherall's musical style and led to his first DJing break in 1988. "I played a real bizarre mix at this party in Islington. Ramping was there and said 'This is an outrageous mix of music you're playing. Will you come and play at my club'. So I got the job at Shoom." Weatherall started to play an uncompromising set at Future and Spectrum whilst warming up for Paul Oakenfold and Danny Rampling spinning assorted musical styles. "I used to play when everyone was off their shed - anything that came into my head from early Seventies electronic music, Public Image, some reggae and even the odd U2 record. Basically I used to get really off my head and think 'what do I want to hear' as if I was in my bedroom!"

Now 30 years old, music has been a full time career since he started at Shoom; prior to this he had laboured at all "manner of scummy jobs". A law unto himself, Weatherall has always persisted with his own sound rather than pursue the latest craze. Collecting elements from the seemingly incongruous areas of rock, punk and dance music he has pioneered a metallic, dubby style based on guitars as well as grooves. "You wouldn't believe how interested I am in melody and tunes," he says ironically.

Everyone thinks I am anti-song. People think I am on a crusade to destroy melody!" he argues becoming angry at any hint that his work is soul-less. "Techno is soulful, that's them purging their soul and because they are White and German that's how they do it. Soul doesn't mean melody." Displaying the arrogance for which he is famed, Weatherall becomes animated as he fires his argument home. "I'm a big fan of melodies and good songs - which is why I don't play them because they aren't any good!" he concludes triumphantly. It seems apt that Weatherall was politically active in the past. He argues fiercely and asks incessantly,

"I love songs but name me any good song that has been set to a house beat and I will gladly bow to your superior knowledge." Whilst he proclaims his eclectic and reverent approach to music, it would appear that to one form of music his mind is most definitely closed. **Elsa Sharp**

"I play music that moves my soul, The Sex Pistols were a soul band, I think The Clash were a soul band. People think if music isn't made by musicians it's got no soul. I could play you electronic music that makes me wanna cry."

Noel Watson

A veteran of London's early-eighties' warehouse scene, the Belfast-born boy struck gold when he co-hosted the legendary Delirium with brother Maurice, playing an eclectic selection of hip hop, funk, disco and the earliest house tracks. One of the few DJs from the original London house scene to actually be able to mix New York style, Watson is currently a popular DJ on the underground 'real' house circuit and is branching into production with Level III on Junior Boy's Own and Unit 46 on Bassment. "I still enjoy playing, but these days you have to be more than just a DJ, you've got to be producing as well, that's what makes your name. Everybody's a DJ now, and you've got to have more than just a talent for standing behind a pair of decks." **Phil Cheeseman**

Classic five

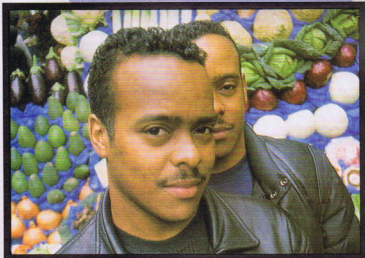
- 1 **MFSB** Love Is The Message
- 2 **Black Ivory** Mainline
- 3 **Louie Vega & Marc Anthony** Keep It Comin
- 4 **Royal House** Can You Party?
- 5 **Marshall Jefferson** Move Your Body

Westbam

Westbam is probably best known for his track 'Monkey Say, Monkey Do', but he is also one of Germany's top DJs.

Willow

Top Swiss DJ Willow plays a distinctive blend of space techno and Euro hitting to crowds that are more used to straight-ahead rave. He is technically spot-on. Regular gigs include the New York Club, Neuchâtel.



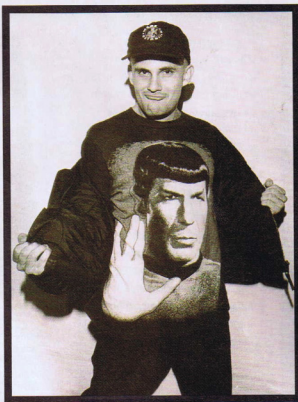
Zoo Experience pic by Daniel Newman

Zoo Experience

Zoo are twin brothers Bobby and Steve and best mate Chrissy T. They play every Wednesday at London's Bar Rumba and their Friday night Kiss FM slot is more of a party than a radio show. They will be back soon with more Garage City nights too.

Classic five

- 1 **Jones Girls** At Peace With Woman
- 2 **Zoo Experience** feat **Destiny** Love's Gotta Hold On Me
- 3 **Universal Robot Band** Barely Breaking Even
- 4 **Ten City** My Peace Of Heaven
- 5 **Barbara Tucker** Beautiful People



West Bam pic by Daniel Newman

Steve Wright

39-year-old Steve Wright is surely the one DJ who needs absolutely no introduction whatsoever, he's also probably the only DJ in our list that everyone has heard in performance rather than via reputation, or vinyl. The Afternoon Show on BBC Radio One is consistently hilarious, inventive, slick and sophisticated. With 7 million daily listeners Steve has become nothing short of a national institution, a national treasure even. The amazing thing is that Wrighty and Co. deliver his extremely entertaining version of 'the goods' live on air every single weekday, he's the undisputed king of personality radio jockey, delivering an entertainment product that rivals can only aspire to. His music taste ain't bad either. Steve also regularly takes a version of his 'zoo format' radio show on the road to clubs, and his unique mainstream to cult crossover appeal is neatly confirmed by his popularity on the university gigging circuit. This all-round Mr Niceguy even found time to send us a message... "Congratulations on your 100th issue DJ Magazine, respect."

Actually, it was longer, but that's the best bit. Ta Steve. **Ronnie Randall**

Favourite Five

- 1 **Deee Lite** Groove Is In The Heart
Shows that the Americans can really make dance music.
- 2 **Prince** Little Red Corvette
Best performer I've ever seen, when I first saw him do this song I knew this guy was gonna be the biggest.
- 3 **Snap** The Power
Really really good commercial dance.
- 4 **The KLF** What Time Is Love
One of the most exciting records I've ever heard, I like the KLF very much indeed.
- 5 **Otis Redding** (Sittin On) The Dock Of The Bay
My wimpy one, just so moody and superb, and besides, my wife loves it.

clubscene

hot to spot

The Spawnee Posse put on **Faced** parties once a month or so at The Cellar Bar, Queens Hall, Bradford. They claim to be an "open matrix, who seek communication and creative collaboration with like-minded individuals", now is that too much to ask for? So if you fancy "a moist and intimate night of freshly squeezed acid over the juiciest chunks of house", then look no further. Next date 23rd October. They'll gladly send you info of their future dates etc, so drop them a line: S.P.I.N, PO Box 508, Freepost, Bradford BD3 7BR.

High On Hope is back! The legendary club night is gracing the scene once more - so if you missed out before, don't make the same mistake twice. It's on 6th November at Subterannia for a new season to continue weekly from the 4th December. Norman Jay and friends will be playing lovely house anthems and classics for a party crowd that's sure to be 'there'.

Attitude is a benefit night to be held at Subterannia (12 Acklam Road, W10) in aid of Body Positive (helping men, women and children affected by HIV and AIDS). It's on Thursday 28th October from 9pm to 3am with DJs Danny Rampling, Norman Jay, Graeme Park, Paul Harris and Richie Fearless. Info 081 960 4590.

what's happening



Rude is every Friday at London's SW1 club, Victoria Street. October 29th Phil Perry, Luv Dup and Rob Montgomery are playing with resident DJs Anselm Guise and James Savage. Titter titter.

0273 670330.

Pure Filth are holding another gorgeous garage night called **Space** at TJ's, Swan Street, Loughborough, Leicestershire on Saturday 6th November. DJs Simon James, Sparkle and guests keep it good. Info 0533 553483.

Anthem City is gonna be a massive event at Liverpool's 051 club, on November 5th (yep that's bonfire night). Shades Of **Shine** night will be performing live; plus DJs Welly, Vertigo, Dave Graham, Mike Knowler and DJ Pig-C. Tickets are eleven quid. Info line 051 236 2277.

Todd Terry will be appearing at the Hacienda on bonfire night. Friday night is **Shine** night and that means Tim Lennox and Alistair Whitehead doing the business. Well worth a look in.

Top Flyer

Mouth watering indeed. **Wild Fruit** continue their delicious events once a month at Brighton's Paradox, West Street. As you can

see from this flyer their next gob stopper will be on Monday 1st November for a night of Oral Fruits. DJs Chris, Pete Hayward and Crai Woodrow play groovy tunes for a very willing crowd.



Glam presents **State Of Independence** (hey that's a play on words!) at the 051, Mount Pleasant, Liverpool on Thursday October 28th. Robin S and Degrees Of Motion will be performing so it's got to be worth a visit and Juan Atkins and Cave Seaman are playing, so it should definitely be in your diary.

Progress are putting on a night that's going to be even more special than the nights they already put on. It's going to be **Hot To Trot** at Venue 44, Belvedere Street, Mansfield, Nottingham, NG18 1LL on Saturday 30th October. DJs will be Graeme Park, Alistair Whitehead, Jim Ryan and Joels. Tickets are £11 from 0623 22648.

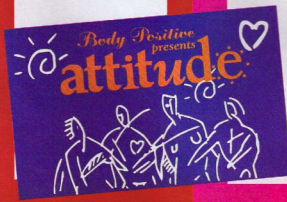
Even Vath will be doing a four hour set at Brighton's **Zap Club** on November 1st. For more info contact Joy For Life (one of THE top record shops in the town)



Cultural Vibes

Cultural Vibes, Club Ox, Union Street, Plymouth celebrated its first birthday on 2nd October. It was a fabulous night... of course.

pic by Peter Reed





In Italy, last week and the Coco Rico was still giving it that summer vibe, funnily enough it was pouring down with rain, but that didn't stop this Saturday night party which was in full tilt when I arrived. Renzo, the head director, insisted on showing me the newly installed lazer light show on the main floor (very eighties) which was pumping out some very pacy techno, yes the techno is spreading fast across Italian dancefloors. In the other room a much camper party carry-on prevailed. Half of the worlds stray drag queens and freaks appeared to be partying on down so I immediately joined in. A fantastic night, the Coco Rico is still ruling.

Back in London, hello, the very cruisey bar Substation is still one of the most popular hot spots in town, yes this is the place to find the most swishing disco pecks around, and swishing further afield I popped into the last night of Tolem at the Fridge. The Terry Hunter one all the way from Chicago was spinning some fierce tunes, luckily he didn't manage to get his disco pecks out, but I heard he was desperate to. Anyway it was really cred down there with the likes of Frankie Foncett giving it some fancy footwork on the floor, yes some DJs do dance and the ones that don't are really missing out, you know who you are.

Kathy Brown, she of 'You Can't Play Around' surely one of this years club classics, did some gorgeous PA action this weekend and her follow up 'Turn It Out' is definitely one to look out for. She whizzed all over the town, and visited the Zap Club in Brighton, where her diva voice brought the house down. Down at Queennation on Sunday she carried on, and her beautifully sculptured nails looked fabulous wrapped around her mic as she belted out her hits.

Now on Tuesday, Champion records had their Madhouse record launch party at the Circa Bar in the very posh

Berkley Square location. It was a major drink up session for train spotters and the record big eille, also a chance to hear Kerri Chandler DJ (very underground and very cred). Unfortunately the party ended a little earlier than expected, and a very confused Ricky Morrison turned up with a bag full of bullets and nowhere to fire them.

Next on the agenda, The Fruit Machine at Heaven on Wednesdays seems to be picking up again. The Powder Room, launched a few weeks ago is attracting the cream of London's drag and Miss Kimberly is the hostess and MC on this very special night. Of course the ever glamorous and inspiring Tasty Tim was playing some of the best camp NY tunes around. This week the drag trio 'Sister Act' did a well rehearsed routine, consisting of songs by Jade, Mariah and other soul sister notables.

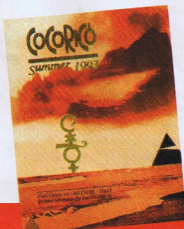
Well, what is happening down at Ciao Baby and Love Muscle? That queen of drag hostess Yvette has resigned, she's packed her bags and she's out the door, moved on so to speak, onto pastures new. I look forward in anticipation.

In town this week, Ann Consuelo made an appearance at Heaven's Garage, which I hasten to add hardly ever plays any garage muzak whatsoever

now that the Catch-A-Groove team have departed from the Star Bar. Anyway Miss Consuelo managed to pull off a melodic house PA right in the middle of Mrs Woods techno set, on the main floor. I decided to join the Consuelo road show and ventured on to the SW1 Club, where the straights were jumping and having a real good time. Ann wowed the audience in a one piece body suit (the standard singing diva outfit) while her backing dancers swirled behind her doing a number of body contortions.

I even managed to fit in a brief visit to the Cafe De Paris, where Mr Foncett was mixing it up in his own unique style. It looks like the Cafe is fast becoming a home for the latest in garage tunes.

Fierce Child, Fat Boney's Saturday night at Maximus continues to flourish, popular to a mixed crowd, with Keith of KCC Boys fame whipping the crowd up into a frenzy. I managed to tear myself away and rushed to the Ministry where New Jersey's finest, Kerri Chandler gave the crowd vinyl orgasm after vinyl orgasm during his 3 hour set. And with that I have to depart, ciao for now, I love you all! May the music last forever. **Julia**



top 10 clubs in the country

- 1 Vague,**
Leeds
(Saturdays)
- 2 Wild Fruit,**
Brighton,
(once a month, Mondays)
- 3 Hard Times**
Mirfield,
(Saturdays)
- 4 Progress,**
Derby
(Saturdays)
- 5 Cultural Vibes,**
Plymouth
(Saturdays)
- 6 Club For Life,**
London
(Saturdays)
- 7 Shine,**
Manchester
(Fridays)
- 8 Bounce,**
Nottingham
(Fridays)
- 9 Coco Club,**
Brighton
(Saturdays)
- 10 Pure Filth,**
Loughborough
(once a month Saturdays)

Please keep that clubscene information coming, preferably a month in advance of the event. Send all flyers, any gorgeous pictures of your mates, gossip etc to: Clubscene, DJ, 4th Floor, Centro House, Mandela Street, London NW1 0DU.





Dance Europe weekender

24-26 September, Euro Disney

It definitely wasn't Mickey Mouse. And for three days no-one gave a Donald Duck. Though it is possible that perhaps a few imagined they were Snow White and were by turns feeling sneezy, speedy, dopey, munchie, boogie, randy and grumpy. The 300 riot police who turned up armed with tear gas, batons, machine guns and 101 Dalmatians expected 2,000 football hooligans and it soon became apparent they thought they were there to protect their Bambinì's.

Organised by Nicky Holloway, obviously no Dumbo, the three day event was originally due to be held at Euro Disney, but after media hounds had besieged the Disney PR office in search of potential "Mickey Mouse with a split" stories, Walt's people backed out - a gesture that suggested - "if that's the sort of carry on we can expect, then Walt disnae want ya here". Finding a site 10 kilometres away, the party went ahead anyway. Just. French law dictates that the police and fire officials can't give final permission for such events until the night, when everything, marquee's, sound, lights etc are all in place and have all been checked over. The officials turned up at six pm on the Friday night, the event due to start at eight. At midnight they finally gave permission to the organisers to proceed.

Before you could say supercalifragilisticpealidocious, the three tents were packed and rocking as people burst in, letting loose and releasing the tension that had built up during the atrocious delay. A selection of the finest beat-barons Europe has to offer proceeded to take the crowd through their paces as the weekend kicked into its stride. Jim Ryan from Chuff Chuff soon had everyone going choo choo cha boogie, while in the next room, Aris from Greece turned in a fab-a-dab-a-dopolous set for a crowd which included his entourage, and who obviously loved it Greek-style, responding to the frenzy by chanting 'Up The Aris!'

Meanwhile, Cesar De Melero, Ibiza veteran and from the On-Off club in Barcelona, played a stormer that had moi and Monsieur Newman screaming "Hail Cesar!", by the time he tucked his tunes back in his box. Alfredo got into the spirit of the thing by kicking his set off with the theme from The Pink Panther, mixing it up until hiewas cut short by a splendid live performance from D-Ream.

Justin 'Interesting' Robertson span bloody brilliantly in his own inimitable style, while Brandon Block, who could always start an alternative career as a stand-up comic if he ever gets bored behind the decks, proved he's the archetype when it comes to party DJ's.

My only gripe is that there was too much going on. It was impossible to watch anyone's entire set, because that meant you'd miss two other people on the other stages and consequently I missed most of Westbam's set, not to mention a few others. Nevertheless, it was a real privilege to be there. Talk about DJ heaven! Three hours into the event the chief of police withdrew his men conceding he'd been expecting a load of ruffians and scuttlers, commenting that he'd never seen "such a well-behaved crowd or such excellent facilities."



words by Muff Fitzgerald
pics by Daniel Newman



fourtothefloor

house column

Imports supplied by Vinyl Solution dance basement, 231 Portobello Road, London, W11 071 792 9778

VINYL SOLUTION

DANCE SHOP
THE BASEMENT

Call 0891 866916 to hear this issue's House 10 on the Four To The Floor Clubline. Calls cost 48p per minute peak rate, 36p all other times.

One of my enduring memories of this year's New Music Seminar will be of Danny Tenaglia scampering around with his new mixes of **Dajae's** 'U Got Me Up' (US Cajual) like a pup with a new bone, and seeing the two of them dancing together at the Sound Factory as Junior Vasquez worked all mixes for a full twenty minutes. Now the thing's arrived in the shops their enthusiasm is understandable. With E-Smoove and Derrick Carter involved in addition to Tenaglia's mixes, this is a regal package that fully justifies the two discs and realises the potential of the original. Music that oozes sophistication and groove in equal parts.

If that's the case for the much maligned double pack, the case against is more than amply put by **Pauline Henry's** 'Feel Like Making Love' (Sony S2). Only the original mix (which is virtually a rock record) makes any sense at all and the rest, presumably an attempt to please all tastes, are an absolute dog's dinner, a crying shame when so few genuinely good vocalists (which Pauline undoubtedly is) are getting this sort of opportunity on major labels. Another example of the genre, **Judy Cheeks's** 'So In Love' (Postiva), straddles the fence with an assortment of mixes by Frankie Foncett, Sasha, West End and The Commission. None of them are offensively bad, but only Foncett's rather polished vocal and dub mixes are really worth playing from a tune that's well on the way to achieving top handbag garage status.

Aside from Graeme Park's remixes of **Silver City's** 'Love Infinity' (Silver City) which inject some much needed steel into the original, there's not much sign of any other anthems about, handbag or otherwise, though **Loleatta Holloway's** 'Mama Don't Papa Won't' (US Salsoul) respectfully

remixed by Steve Hurley, who's showing quite an aptitude for this sort of thing, is an obvious must. Male vocals continue to hold their ground with **Butch Quick's** 'Pressure' (US Strictly Rhythm), which I rather stupidly overlooked last time, and from the same production team of Lenny Fontana and Michael Paternostro, **Tension's** 'Place Called Heaven' (Azuli).

U.N.I.T.E.D's 'Mother Mary' (US Knockout) carries on the same

gospel-inflected vibe as the previous 'Revelation', and with the latter joined by **Mind Readers'** excellent 'Living My Life Underground' (Tomato) and the equally fabulous 'Do You Feel Me' by **Victor Simonelli** (Fruit Tree) on domestic release, it seems like the number of companies prepared to stick their necks out by licensing music they believe in is multiplying all the time.

If that's a triumph for good taste, the **Outere Brothers'** 'Pass

Cajmere and Dajae pic by Benoit



The Toilet Paper' (US Af-rhythm-mix) is certainly not. It's the most stupid profane record possibly I've ever heard, with its non-stop unambiguous references to oral sex and other inanities. And it's not even funny. Happily Hula and the crew can still make records you don't have to be a porn movie addict to appreciate, evidenced by **Indo's** 'Are U Sleeping' (US Af-rhythm-mix), a female vocal in typical Chicago laid-back style.

With so many records in all categories ploughing the same old groove, it's a pleasure when something different comes along. **Believers'** 'Who Dares To Believe In Me?' (US Strictly Rhythm) is one of those records that separates the fashion victims from true music lovers, a sublime piece of Wild Pitch goes jazz-funk, complete with real sax and guitar (none of your M1 keyboard pre-sets here, matey) and orchestrated by an increasingly confident Roy Davies Jr. The Wild Pitch sound itself is beginning to attract imitators in ever-greater numbers. X-Press 2 have been the most successful to date, but **Ln's** 'Good For Me' (French Fnc) intelligently interprets the style and adds a few ideas of its own, while **Impractical Capers'** 'Rub Up The Dub' (Cultural Vice) contents itself with the horn stab. The frenchmen are also back with the pleasantly deep jazz-flavoured 'Another Canal' (French Fnc), produced by the always interesting **Ludovic Navarre**.

Back with the in-form names, **Mirage's** 'Everything's Gonna Be Alright' (US Sub-urban) is the regular solid Sub-urban groove with Victor Simonelli mixes, while new boy on the block Terrence Parker is up to his groovy tricks again with **Donnie Marks'** 'Stand Up For The Soul' (US Simply Soul). Another regular visitor to this page is **Kerri Chandler**, whose 'Better Late Than Never' (Madhouse) isn't as immediate as some of his other recent work, but I'm prepared to wager on it being a grower. Roger Sanchez is again the man this issue welding more productions than Broadway with **D-Day's** 'D-Day' (Jus' Trax) and remixes on **Unation's** 'Dreaming' (MCA) and the extremely tribally 'Bottom' by **Zap Mama**. It's all solid grooves, but nothing quite enough to set your feet on fire.

Finishing with a trio of home-grown goodies with a US flavour, look into the possibilities of **Love Tribe's** 'Together' (Mama), **Splice Of Life's** 'Sole Fusion-inspire' 'Live Your Life' (Hott) and the spliffed-out trance of **Symetrics'** 'Anytime' (Time). **Phil Cheeseman**

House Top Ten

- 1 **Dajae** U Got Me Up (remixes) US Cajual
- 2 **Believers** Who Dares To Believe In Me? US Strictly Rhythm
- 3 **Paul Johnson/Armando** 3rd Dimension Dutch Djax
- 4 **Loleatta Holloway** Mama Don't Papa Won't US Salsoul
- 5 **Donnie Mark** Stand Up For The Soul (TP Mixes) US Simply Soul
- 6 **Lafayette** Better Late Than Never Madhouse
- 7 **Judy Cheeks** So In Love Postiva
- 8 **Polittix Of Dancing** Release US Strictly Rhythm
- 9 **Splice Of Life** Live Your Life Hott
- 10 **Tension** A Place Called Heaven Azuli

on the streets now... and slammin' esoteric club class vol 2...

karen anderson i work hard to love you **robinson wall project feat.**
clifton king family prayer **darryl d. bonneau** say your gonna stay **cassandra harris** hold on tight
alexander hope Saturdays **22 large** take me away **hardrive** deep inside **Inr** reachin'
blaze project feat. hunter hayes why can't we live together **mindreaders feat. malik hart** living my life
underground **splice of life** i can't get enough **naomi daniel** stars....plus on all formats the
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UK

Resorzar Art Of Time Warp Quite a while since a Warp record made it onto these hallowed pages, but yes Steve this record made my wiggly bits go a bit squidgy! Underwater sonic tones create a fine build up, as Billy the Bongo Man gets busy on the old potato skins. Then a rough buzzy bass drops the mood, as a funky break kicks in, and the whole affair lets loose with synth waves and electronic doodlings akimbo. A massive record for the morning late dance at Sheffield Civic Centre. Check!

Holland

Hard As Hell Boom Boom Boom Boem 3 tracks of bass bin hell! 'Silence Sucks' is a track that goes totally abstract, imagine spending 3 hours in a washing machine with Terry Waite? Total head f**k music, distorted to clinical precision. Luvverly! The 'Boom Boom Boom' track sounds a lot like Fierce Ruling Diva, Cheeky, Sexy and Rude. Boom!

DJ Hoolligan B.O.T.T.R.O.P. Remixes And 3 tracks of hoolligan acid music here. The 'A' side contains quite dodgy housey mixes. But favourite here are the B.O.T.T.R.O.P. mixes, they provide a nice warm texture of hard funky beats and rough acidic sounds. Sounding rather like country & western music playing on a 303 machine? Intelligent music for us dickheads! Gizmo's mix kicks the best!

Reyes Squeeze To Dead EP Knor 'Rock With Me' is the cut that grabbed me. With its rising kick drums and serious bass, that creates that whole-some gut-reaction. 'Puffed Up' has kick drums that pan from left to right, combined with sonic build ups that produce a real feeling of tension release. No breakdowns, no stabby tunes... just hard hitting rhythm. Pure Data! Worthy!

The Re-Animator Bigger And Bolder Knor 5 tracks of techno trash, hard but still capable of trancing out... hardcore dominators in full effect. Find!

Zultan De Dondergod Hard Stuff A real drop of the hard stuff. Making Motorhead sound like the M-People, this is rough and tuff and good enough. The mighty Zultan visits planet Earth, to blow the cobwebs away from all the 'girly' sound systems. Tracks like these can raise the dead! Hard rhythms and distorted motor city kick drums are effective. This is roadkill music for the industrially motivated computer babes. Pure architecture!

Ech Heftag! Uil Je Dakkie **Rave 2** tracks clocking in at around 200bpm a piece. This is hacker music!, which means pure hoolligan stomp. No soul, no music, no melody, no songs, which suits me just fine! Just heaps of fun, angst and energy. If this doesn't move you, then you're an alien... so it's time to catch the next shuttle back to Planet Moody. We need sounds like this to remind us that we are still alive and kicking. Please sir can we have some more! Obtain!

The Dark Raver & DJ Gizmo Direction Of Fear EP Rave Another blistering EP from rave, designed for all Data-heads and hackers out there. I play this in my stealth bomber whilst zipping about the planet at Mach 23... Whoops! there goes Detroit. 'Hybrid' is an ambient gabba track. Yes believe me it's true! 'You've Gotta Believe' contains a nice big female vocal screaming like the title line, surrounded by Gizmo's mad snares, sounding like the road runner, tap dancing on a hot biscuit tin. As the host of intelligence clicks back into the closet, we head toward a new pagan era. Wow!

Techno Top Ten

- 1 **Zultan De Dondergod**
- 2 **Hard As Hell Boom Boom Boom**
- 3 **Return Of The Rotten Duck 1-4**
- 4 **Ech Heftag Uil Je Dakkie**
- 5 **TNT Brainwashkiller**
- 6 **The Daltons Country House**
- 7 **Reyes Squeeze To Dead EP**
- 8 **The Reanimator Bigger And Bolder**
- 9 **Morel's Grooves Part 3 Bitch Mix**
- 10 **The Kosmik Men Archetypes**

Techno Grooves Mach 8 Stealth 'Trottle 100%' and 'Rumble' are the cuts to check here! Deep, deep bass and bongos whip up a tribal trance. Funky, chunky and sounding like a hunky version of Sweet Exorcist. An enjoyable nightmare on wax. Grubbly and nutty! Check.

Belgium

Traxcalibur The Dreamer/Believe To Receive Bonzi On the 'B' side, a monotonous voice repeats 'Believe To Receive', creating a deep and dark tranced out journey. Scary digital waves and choirs weave this piece of plastic into a disturbing tripped out affair. On the 'A' side 'The Dreamer' produces a similar mood. A hypnotising gyrating beast, builds up with military style precision, marching you to hell and back. Definitely check this out! Recommended.

Belgica Wave Party I'll Be Your Guest Filler Bonzi The only track of note on this 3 tracker is 'Guest Filler'. Simply a kick drum and nothing else! Great for mixing or for adding your own ideas to. Minimalistic and worthy. Boss!

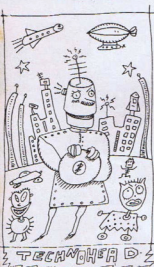
Exquisite Corpse Inner Rhythm kx Psychik dub from Belgium. Favourite here is the 'Lower World Mix', a hypnotic journey into the bush of ghosts. Conjuring up visions of red Indian Shamanic trance dancing. A haunting shock of cultures overlapping into our modern day consciousness. Beefy, big and bouncy!

Germany

Komakino Energy Trance EP Suck Me Plasma If you liked 'The Age Of Love', then chances are you will go for this! Sounding like a rougher and deeper version. If having your plasma sucked is your bag, then obtain this!

Energy Raver No title **Frankfurt Beat Productions** More Frankfurt 'Bomba house'. And yet again hard, yet happy acid trance, with a bit of a Hardfloor feel to it. But this is more of a 4 Weatbix number, with some serious weight behind it. Could even make a moody DJ tap a toe or two. Go on try it, on it's only plastic! mmmmm feels good!

Naomi White It's that little girl again saying "wicked". Well let's listen a wee bit further to this one... ooh! rock guitars, mmm. Now 'Du-Du-Du' girly vocals. What next? Oh! introducing industrial percussion, and on xylophone it's little Naomi herself. With the added elements of robotic counting and buzzing riffs, I half expected the Welsh Male voice choir to put in an appearance! Wicked! Technohead



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you know we got soul

soul column

Caron Wheeler

World-wide fame can be a double edged blessing. Especially when, as the erstwhile voice of late eighties soul pioneers Soul II Soul, it leaves you saddled with a history which no one will let you forget. Four years since she shot to stardom singing 'Back To Life' and 'Keep On Moving' Caron Wheeler says she is still suffering from the super-group singer turns solo syndrome. "I don't think I've got away from that because until I have success that equals or surpasses it people will still remember me for 'Keep On Moving'."

"I'm living with it, but I find that more people now know me as Caron Wheeler than as Caron Wheeler of Soul II Soul. So that's progression for me. It's also nice because it means there's a market out there that likes what I do."

When Caron released her debut album, 'UK Blak', few could doubt that she had the potential to make it on her own. Yet, says Caron, her label did little to promote her music, even when the album broke into the top 20. "They were looking for Soul II Soul mark two. I told them I wasn't going to be, that it's going to be completely different, so are you ready for this? I tried to explain it to them and I still don't think they understood because they're still saying why can't we get her and Jazzee B back together again."



Caron Wheeler

Though Jazzee has worked on Caron's long-awaited second LP, 'Beach Of The War Goddess', the chances of the two getting back together are a million to one. The reason for this is monetary as well as musical. "I really enjoyed what I did with Soul II Soul but it ended on a sour note," says Caron. "They were giving me really unfair offers and it just didn't make any

Soul Top Ten

- 1 **Carleen Anderson** LP *Promo Virgin*
- 2 **Ronny Jordan** *The Jackal Island*
- 3 **Keith Washington** *You Make It Easy Qwest LP*
- 4 **Roy Ayers** *Mystic Voyage Polydor LP*
- 5 **Lyn White** *I Don't Know Why Chelsea Avenue*
- 6 **Angle & Debbie (Wynans)** *Fact Is, Truth Is Capitol*
- 7 **Vesta** *I'll Give You My Love A&M*
- 8 **Bestman** *Ooh! Yeah! New World Records UK*
- 9 **Cloud 9** *Millennium Acid Jazz LP*
- 10 **Earth, Wind & Fire** *Millennium Warners LP*

sense to stay with them. I just wanted my fair share of the earnings that were being made and a bit of respect."

But, adds Caron, "the major thing Jazzee did do, regardless of whether he's dodgy or not, is he created a tribe of Funki Dredds coming from London, England, and that inspired so many Black people around the world. The sore point is on the business tip, that's the part I like to remember."

Now Caron is looking to get out of another deal - this time with her current employees, EMI. For all the above reasons and the fact that the label were reticent to even release her current LP in the UK, Caron is pretty peeved. "I think they think I'm too cheeky and I've got too much to say for myself," claims Caron. "They really just don't want to promote me and in consideration it's probably time to move on."

Which is just what Caron did once the Soul II Soul circus ended by uprooting from her South London home and moving to America. As with most of her major decisions Caron has no regrets about the move. She doesn't even miss Bighy. "I'm not ashamed to say that because all my friends tell me what is happening but there just doesn't seem to be anything going on...Enough talent but not enough places to put it out. The same old story."

Caron will admit to missing her family and friends. And, when it comes to music, British clubs. "I don't think the clubs in New York are as tough as the one's in London. I can't take the Jades and the SW's. Four boys dressing the same and going ooh or three girls dressing the same and going aah. I think that's why my album got pushed to one side, because it's probably too different. If I'd even had a quarter of the marketing that Janet Jackson had for her album it would have done really well."

By the time this article goes to press Caron predicts she will have already left EMI. But the girl who made her name all those years ago as vocalist for lovers rock stars Brown Sugar, then as the Soul II Soul chanteuse, is still determined to go it alone. "This is my reality," she says, "can Caron Wheeler make money as Caron Wheeler? I can't keep going back to people and expect them to prop me up because for someone who loves making music as much as me I have to do it on my own." **Dorian Silver**



Nervous mastermix tape

with the next issue of DJ magazine
out on 4 November

DJ* CHARTS

The hype chart is compiled from returns by around thirty of the top DJs in Europe. They pick the records they think will be big over the next few weeks. Watch them move from the hype into the main dance charts and onto the pop top 40. All the tunes may not be to your taste but you know they're the pick of the bunch.

Paul Bleasdale (Cream, Liverpool)

1 One Mindwarp Stress

Best Breakdown to a tune for ages.

2 Chill FM Wave Your Hands White

Monster tune with a serious guitar break.

3 1 Rude 3-Beat

Another big tune-to-be, up on the Latin feel.

4 Sunflower Beach Acid Rock Funky Monkey

Not the old acid rock, just a sample.

5 The All Stars Wanna Get Funky Tomohawk

Judge Jules funk it up big time.

6 Jeanie Tracey It's My Time 3-Beat

Judge Jules funk it up again.

7 K-Klass Let Me Show You Deconstruction

Stonker from K-Klass and check out 1-2-3' on the b-side.

8 Vertigo Back To Love White

Big party tune, nice flamenco style break.

9 DJ Duke Blow Your Whistle Power Music

Mad tune, using the time sample quite a lot.

10 Illustrious GY I'm Ugly White

Mad tune, but makes it up funky style.

11 X-Press 2 Say What Junior Boy's Own

Still killing dancefloors everywhere

12 Ln's Inferno EP Fnac

DJ Pierre-style disco stonker.

13 Electric Voodoo In a World Of Trance Strictly

Rhythm

Great tune from Strictly.

14 Hallelujah Gun EP Happiness Rob's

Great beats with a well-known bassline.

15 Carlos Big Bad Massive Mumbo Jumbo

Killer tune with a mad sax break.

Twitch & Brainstorm (Pure, Edinburgh)

1 Leftfield & Lydon Open Up Hard Hands

Massive!

2 Aphrohead Thee Lite Bush

Da Housecat again - eerie, deep, dark and funky.

3 The Volunteer Sundown Eye Q

DJ Dag returneth with this breathtaking monster.

4 Intensive Care Unit Brain EP Pye

It's a wierd one.

5 Secret Knowledge Sugar Daddy (Remixes) MFS

Paul Van Dyk transforms this classic into an express train to outertranscendental floorstomper.

6 Positive Science Positive Science Ascension

Four tracks of quality house/trance.

7 Vernon Vernon's Wonderland Eye Q

Re-modelled by Laurent, Ralph & Sven - Europa-a-go-go.

8 Blacknuss Inky Blacknuss Sabrettes

Minimal tribal madness.

9 Wild West Terraforma Plink Plonk

Solid EP of innovative drum programming topped with intensely progressing acid lines.

10 Abfahrt Come Into My Life Guerilla

Pounding.

11 Exquisite Corpse Inner Rhythm /CK

Throbbing and pulsing - moody yet uplifting weirdness.

12 UR Galaxy 2 Galaxy UR

Twin pack value - top tracks.

13 The Corridor Two Days New Ground

Phased, flanged and generally deranged long and epic musical journeys.

14 Bjork One Day One Little Indian

Could it be an anthem?

15 Ozo Lift Up Your Faces MFS

Berlin trance against facism - message in the music.



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U.N.I.T.E.D. "REVELATION"

Includes original versions
& Louis 'Balo' Guzman remixes

Cat No PLUG 001



An exclusive chart compiled from returns by a selection of the best DJs in Europe.

the next 45

- 1 **U2** Lemon *UK Ideal*
Morales turns a good rock song into a great trance track.
- 2 **Juliet Roberts** Free Love *UK Cooltempo*
Double pack, brilliant song, Morales and O mixes, massive hit.
- 3 **Rachid** Voila Voila *French White*
Rachid teams up with Justin Robertson for this anti-racist anthem.
- 4 **Creative Force** It's So Good *UK Centrestage*
Garage groove double pack with Simonelli and Doc Livingstone in the mix.
- 5 **Sound Of One** As I Am *UK Cooltempo*
Farley and Heller and Swerinx do things to a good New York tune.
- 6 **Lydon/Leftfield** Open Up *UK Hardhands*
Punk phunk! We can't wait to see the video.
- 7 **Jomanda** Never *UK Big Beat*
Sasha's mixes make a good song into another epic journey.
- 8 **En Vogue** What Is Love *US East West*
Funky divas get housed-up New Jersey style.
- 9 **D-Tek** Drop The Rock EP *UK Positiva*
Throbbing bassline, slick samples, pumping track.
- 10 **Tension** A Place Called Heaven *UK Azuli*
Top quality, tuff vocal track from the UK's premiere garage label.
- 11 **Judy Cheeks** So In Love *UK Positiva*
Double pack with Poncet and Sasha mixes of a great song.
- 12 **Pauline Henry** Feel Like Making Love *UK Sony*
Another double pack with loads of mixes of the old rock standard.
- 13 **Electric Voodoo** In The World Of Trance *US Strictly Rhythm*
More trance than trance - a weird track.
- 14 **Direct 2 Disc** The Back Stab EP *UK Cleveland City*
More drummy, dubby quality house with a Crystal Waters sample thrown in!
- 15 **One** Mindwarp *UK Stress*
Big beats and bigger breakdowns.
- 16 **Evergreen** Tomorrow Never Knows *UK Ifrr*
Grinding groove with an infectious vocal loop.
- 17 **Soul II Soul** Back To Life *UK Virgin*
A MAW house mix of the downbeat classic - whatever next!
- 18 **Dajae** You Got Me Up *UK Cajual*
Double pack of new mixes of this club anthem.
- 19 **Chill FM** Wave Your Hands *UK Bosting*
Monster tune with a serious guitar break.
- 20 **Community** Parade *US Class X*
The legendary Florida Rae on vocals for a real swisher!
- 21 **DJ Duke** Black Rhythms *US Power Music*
An EP of mad rhythm tracks.
- 22 **Chantay Savage** Betcha Never Mind *US ID*
Hurley's acca-club is real spaced music.
- 23 **Freedom Williams** Groove Your Mind *US Columbia*
Masters At Work with some dubs that go really deep.
- 24 **Sound Clash Rep** The Birth Of Shiva Shanti *UK Shiva Shanti*
Fabio Paraz with a double LP of tribal grooves.
- 25 **JC001** All My Children *UK East West*
Mother and DfY remix the fast-talking rapper.

- 26 **Drum Club** Sound System *UK Big Life*
- 27 **K Klass** Let Me Show You *UK Deconstruction*
- 28 **Hue & Cry** New State (Nancy Noise) *UK White*
- 29 **Sven Yath** Accident In Paradise *UK Eye Q*
- 30 **Uncredited** Love Music *US Vicious Musik*
- 31 **Airscape** Cruising *UK Logic*
- 32 **Nush** Nush II *UK Blunted*
- 33 **Johnny Vicious** Frozen Bass Vol 1 *US Vicious Musik*
- 34 **Lost Tribe** Gimme A Smile *Ital Next*
- 35 **House Of Virginism** I'll Be There For You (Sanchez/Slim) *UK Ifrr*
- 36 **Masters At Work** When You Touch Me *Ital UMM*
- 37 **Doobie Brothers** Long Train Running (Sure Is Pure) *Wlea*
- 38 **Carleen Anderson** Dusky Sapho EP *UK Circa*
- 39 **Intense** High On Hope *US Shelter*
- 40 **Ny's Finest** Do You Feel Me (Simonelli) *UK Fruit Tree*
- 41 **Fifth Circuit** Sexy Move Maker *UK Grand Plan*
- 42 **Plastikman** Spastik *UK Novamute*
- 43 **MK** Love Changes *US Charisma*
- 44 **Nu Colors** The Power (E Smoove) *UK Wild Card*
- 45 **Urban Cookie Collective** Feels Like Heaven *UK Pulse 8*
- 46 **WE** Takes From The Lower East Side *US After Dark*
- 47 **Lafayette** Better Late Than Never (Chandler) *UK Madhouse*
- 48 **Vertigo** Back To Love *UK Warners*
- 49 **Charlotte** Sugar Tree (Sanchez) *UK Big Life*
- 50 **Illustrious Gy** In Ugly *UK Anista*
- 51 **PM Dawn** When Midnight Sighs (Playboys) *UK Gee Street*
- 52 **Vernon** Vernon's Wonderland *UK Eye Q*
- 53 **Ln's** Inferno EP *French Frac*
- 54 **Marmion** Sceniberg *UK Supertition*
- 55 **Freak Power** Turn On, Tune In, Cop Out *UK 4th & Broadway*
- 56 **New Atlantic** Fire *UK 3 Beat*
- 57 **Storm & Herman** Quick Dance *US Strictly Rhythm*
- 58 **E&R** Do Me *US Strictly Rhythm*
- 59 **Soul Solution** Love, Peace And Happiness *UK Ifrr*
- 60 **Whitney Houston** Queen Of The Night *US Anista*
- 61 **Hallelujah** East Of The River Iam *UK Rob's*
- 62 **Shamen** Make It Mine *UK One Little mindian*
- 63 **Jungle High** Fire Of Love *UK Logic*
- 64 **Sven Van Hees** Planet Jupiter *Dutch Global Cuts*
- 65 **A Voice** Eternal Spirit *UK Rising High*
- 66 **Air Tatoo** Secret Garden *UK Orb*
- 67 **Best Friends** Tracks Every Other Day *Ital Underground*
- 68 **La Luna** I Wanna Be Free *US E Legal*
- 69 **Original Rockers** Rockers To Rockers *UK Different Drummer*
- 70 **Overlords** Wow *UK Anista*

Contributions from Paul Oakenfold, TWA, Hugo Bryder, Paul Beatzdale, Princess Julia, Huggy, Ralph Lawson, Twitch & Brainstorm, Yogi Haughton, DJ Jussi, Dave Calmes, Stephan Mandrax, Marshall, Al Mackenzie, Patrick Smoove, Christian Woodyard, Andy Roberts, Noel Watson, Dean Tratcher, Nick Warren, David Anderson, DJ Dick, Chris Coco.

967 City FM

TOP 50 DJ Dance Chart

the next DJ is out on Thursday 4 November

The Definitive Dance Chart compiled exclusively for DJ Magazine from a sample of over 500 DJ returns

This	Last	Artist	Title	Remixers	BPM	Label
▲	1	(13) Juliet Roberts	Free Love (David Morales/Danny D) (VAP)			Cooltempo
	2	(10) Judy Cheeks	So In Love/Frankie Forcett/West End/Sasha (VAP)			Phatfiva
▲	3	(NEW) Nu Colors	Power (E-Smoove) (VAP)			Wildcard
▲	4	(45) 2 Funky 2	Brothers & Sisters (VAP)			Logic
▲	5	Culture Beat	Got To Get It (Torsten Fenslau) (132)			Sony
	6	(NEW) Sound Of One	As I Am (VAP)			Cooltempo
▲	7	(14) X Press 2	Say What (124)			Junior Boys Own
	8	(3) Capella	I U Got 2 Let The Music (DJ Preme/DJ Professor) (134/9/124)			Mir
	9	(NEW) Right Said Fred	Bumped Up (Jody Negro) (VAP)			White Label
▲	10	(37) House Of Virginism	11 Be There (Sanchez/Sam)			Mir
	11	(6) M People	Moving On Up (Roger Sanchez) (124/5)			DeConstruction
▲	12	Grid	Texas Cowboys (Justin Robertson) (VAP)			DeConstruction
▲	13	Monumental	Mandala (Jones/Marks & Brewster) (127/130)			Deep Disctrain
	14	(6) D:Ream	I Like It (Shon/Motown/Sure Is Pure/Ram) (126/127/127/Magnet/FXU) (East West)			

This	Last	Artist	Title	Remixers	BPM	Label
26	(NEW) MC Sar	Another Night (VAP)				Logic
27	(NEW) Illustrious GY	Tim Up (VAP)				Arista
28	(2) Funky Disco&New Groove	It's A Funky Groove				Wizz
29	(NEW) Jomanda	Nerve (Sasha) (VAP)				East West
30	(9) Haddaway	Life (Bass Bumpers) (128/138/131)				Logic
31	(NEW) Soul II Soul	Back To Life (Masters At Work/Maria & Flory) (VAP)				Virgin
32	(NEW) The Source	Sanctuary Of Love (VAP)				Pulse 8
33	(6) Eternal	Stay (Jenifer/West End) (97/6/117/5)				EMI
34	(23) The Delorme	Boatm's (Zoom) (VAP)				Zoom
35	(NEW) Urban Cookie Collective	Feels Like Heaven				Pulse 8
36	(7) Clock	Holdin' On (VAP)				Media
▲	37	Aaron Hall	Got A Little Freaky (VAP)			MCA
38	(12) Mount Rushmore	Got The Music (126/122)				One
39	pos Frankie G T H	Relax (Ollie Alam & Moon) (VAP)				777

- 15 (5) **Lena Fiagbe** *Gotta Get It Right* (Paul Goble) (121.3) 102.2 **Mo'Nique**
- 16 **Victor Simonelli** *Do You Feel Me* (VAR) **Fruit Tree**
- 17 **Direct 2 Disc** *Back Stab EP* (VAR) **Cleveland City**
- 18 **U2** *Lemon (David Morales)* (VAR) **Island**
- 19 **Staxx** *Joy (Development Corporation)* (VAR) **Champion**
- 20 **D Tek** *Drop The Rock* (VAR) **Positive**
- 21 **Love Station** *Best Of My Love* (126) **Fresh**
- 22 **Pauline Henry** *Feel Like Making Love* (VAR) **Sony**
- 23 **Lindy Layton** *Show Me (Dub Boys/Marcel)* (VAR) **PWL Black Diamond**
- 24 **Guru & DC Lee** *Never No Time To Play* (VAR) **Cooltempo**
- 25 **Leftfield & Lydon** *Open Up* (VAR) **Hard Hands**

- 40 **Lafayette** *Butter Like Than Never* (VAR) **Mud House**
- 41 **Dina Carroll** *I Born To Be Your Lover* (Lowe/Paul McCoy) (126) **A & M**
- 42 **Gabrielle** *Going Nowhere* (Law) (VAR) **Go Beat**
- 43 **Fresh Tunes #1** *Do You Know What I Mean* (VAR) **Fresh Fruit/L Logic**
- 44 **Lion Rock** *Carnival/The Guide* (VAR) **Deconstruction**
- 45 **Freak Power** *Tune On, Tune In, Cop Out* (Pizzaman/Playboys) **4th & 9th**
- 46 **7 Grand Housing Auth** *The Question* (VAR) **Olympic**
- 47 **Hustlers Convention** *Volume 4* (VAR) **Stress**
- 48 **Lisa B** *Fascinated* (Dite-Cass/Oakenfold & Casbourne) (126) 130 **frfr**
- 49 **Vinyl Blair** *Turron Spotter* (Bly Nasty/Steve Dub) (129.8) **Hard Hands**
- 50 **Simone Angel** *Lut This Feeling* (Capella/DJ Professor) (VAR) **A & M**

Compiled by Gordon Knott. Send your Top 20 to: Charts, D.J. Orpheus Publications, 4th Floor, Centre House, Mandela Street, London NW1 0DU

"We give a french touch to house."

Ln'S
Inferno EP
12" & CDS

Renegade Legion
Friends or Foes? EP
12" & CDS

StGermain
Motherland EP
12" & CDS

Feedback
I'm for real
12" & CDS



Distributed by Pinnacle Imports.

GLOBAL Charts

Miss Djax (Holland)

1	Greyhawk	Boiled Acid	Djax
2	Basic 03	Basic 03	Basic Channel
3	Lazer Worshippers	Lazer Worshippers	Xperimental
4	Fuse	Train	Warp
5	Infinite Aura	C Trance	Harthouse
6	Plastik Man	Plastik Man	+8
7	Human Mesh Dance	Hyaline	Instinct
8	Planet Gong	Phases	Djax
9	The Kosmik Kommando		Rephlex
10	Solar Quest	Acid Crumble	Choc's
11	Sun Electric	O'Looco	R&S
12	Mazdaratti	Mazdaratti	Telepathic
13	Corridor	Element	Sabres Of Paradise
14	Caustic Window	Joyrex	Rephlex
15	Space Time Con	Fluorescence	Reflective

One 0 One Radio (Milano, Italy)

1	Joe Roberts	Back In My Life	ffrr
2	JT Feat Csilla	Play With The Voice	White
3	Workin Happily	Better Things	UDP
4	Aftershock	Slave To The Vibe	Virgin
5	Funtopia	Girl, I Believe In You	White
6	Bobby Fruit	Tried So Hard	Murk
7	Mount Rushmore	I Got The Music	Ore
8	Mariah Carey	Dream Lover	Sony
9	Ultra Nate	Show Me	Electra
10	Nu Yorican Soul	The Nervous Track	Nervous
11	UBQ Project	Now I Know I Love You	Vibe
12	Fresh Tunes 1	Do You Know What I Mean	Fresh Fruit
13	Gerideau	Take A Stand For Love	Music Station
14	Trailer Ends	Running Around	Downtown
15	Rupaul	A Shade Shady	Tommy Boy

DJ Romeo (Vienna, Austria)

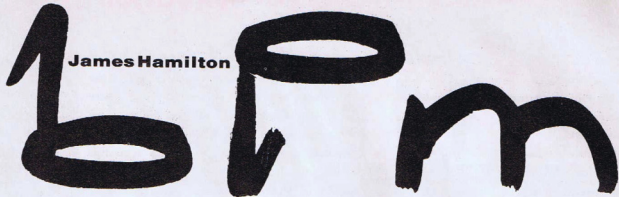
1	Scubadevils	Celestial Symphony	Novamute
2	Frankie	Relax	ZTT
3	Mariah Carey	Dream Lover	Columbia
4	The Delorme	Beatniks	Zoom
5	Lionrock	Carnival	Deconstruction
6	D:Ream	I Like It	FXU
7	Roach Motel	Transatlantic	Junior Boy's Own
8	Cantor & Moses	You Gotta Hope	Dam Mad
9	Ritmo Rivals	Americano Slide	Planet 4
10	Duran Duran	Too Much Information	Parlophone
11	Rupaul	Back To My Roots	Tommy Boy
12	F-Machine	Child Bride	One Off
13	Heroes Of Another Life	I Don't Need You	Kickin
14	B Tribe	Fiesta Fatal	East West
15	Latitude	Building A Bridge	Nude

Ben Stinga (RTR FM, Perth, Australia)

1	Aftershock	Slave To The Vibe	Virgin
2	Underground Sound Alliance	Self Control/USA	
3	Dajae	U Got Me Up	Cajual
4	Ja'Dene	Can't Read Your Mind	Mystique
5	Smooth Touch	House Of Love	Strictly Rhythm
6	Psychedelic Research Lab	Tarenah Gyroscopic	
7	Afterglow	Come Back To Me	Strobe
8	Slice Of Life	Deep In The Heart	Doghouse
9	Flow	Feel The Flow	Bottom Line
10	Juliet Roberts	Caught In The Middle	Cooltempo
11	Family Project EP	The Jam	Rhythm Factor
12	Creephouse Traxx EP	Happy-a	Show Room
13	Dee Landez	Only You Will Know	Contraband
14	Evolution	State Of Mind	Bottom Line
15	Total Eclipse	Come Together	Sub Urban

51 (19) FKW Never Gonna	PWL/Discobar	101 (42) SWV Right Here	RCA
52 (51) Prodigy One Love	XL	102 (88) Kathy Brown Can't Play Around	Stress
53 (86) Rhyme Time Productions Go Back Cleveland City		103 NEW Axis Rolling With Rai	Geezone
54 (44) Shamen Comin On (Speedy J)	Rough Trade	104 (34) House Of Pain Shamrocks & Shenanigans	XL/Ruffness
55 NEW Vertigo Back To Love	Wea	105 NEW Serenade Friend Not Lover	3 MV
56 (28) Kim Appleby Breakaway	Parlophone	106 NEW Sybil My Love Is Guaranteed	PWL/Black Diamond
57 (74) Futago Wanna Be Your Lover	Mushroom	107 NEW Onyx Throw Ya Gunz	Sony
58 NEW Air Tattoo Liberty & Justice For All	Curb	108 (110) Pet Shop Boys Go West	Parlophone
59 NEW Carl Cox Planet Of Love	Perfecto	109 NEW The Time Frequency Real Love 93	Internal Affair
60 (30) En Vogue Runaway Love	East West	110 NEW Silver City Love Infinity (Greg Fenton)	Silver City
61 (57) Oui 3 For What It's Worth	Blue Note	111 (121) Roc & Kato Jungle Kisses	US E-Legal
62 Lisa Stansfield So Natural	Arista	112 NEW Plastikman Spastik	Nova Mute
63 (27) DOP Party Rockin	Guerilla	113 NEW Gary Clail Speak No Evil	Perfecto
64 (18) Tony Di Bart The Real Thing	Cleveland City Blues	114 NEW The Overlords Wow Mr Yogi	Arista
65 NEW PM Dawn Patient Eyes/When Midnight Sighs	Gez Street	115 NEW OHM Tribal Tone (Sabres)	Hubba Hubba
66 NEW Sarah Washington Careless Whisper	White Label	116 NEW Datura Eternity	White Label
67 (102) Vernon Vernon's Wonderland	Eye Q	117 Ultra Nate Jay	WEA
68 (43) Slamm Virginia Plain	PWL/Black Diamond	118 (116) Honky XXX	ZTT
69 NEW Sven Vath Accident In Paradise	Eye Q	119 NEW Mukka Yer Chucked	Limbo
70 (83) Cypress Hill When The Shit Goes Down	Columbia	120 NEW Omer & Crooks The Space EP	Strategy
71 NEW Nush Nush 2	Blunted	121 NEW Doobie Bros Long Train Runnin (Sure Is Pure/Cat Hall)	Warner
72 (46) Rozalla Don't Play With Me	Pulse 8	122 (130) Moby Move (You Make Me Feel So Good)	Mute
73 (83) Pleased Wimmin Passion	Southern Fried	123 NEW Clifton King Family Prayer	US Black Rain
74 (89) Power Circle Garden Of Peace	M & G	124 (118) Good Men Give It Up	Fresh Fruit
75 (21) Ade Reach Out Your Love	Profile	125 (142) Tyson Rebound	Black On Black
76 NEW Global Groove Body Baby	Champion	126 (115) Ritmo Rivals Americano Slide	Planet Four
77 NEW Drum Club Sound System	Big Life	127 (61) The Affair The Way We Are	4th & Broadway
78 (48) Mariah Carey Dream Lover	Epic	128 (104) Shaggy Nice & Lovely	Greensleeves
79 (25) Joey Negro What Happened To The Music	Virgin	129 (133) Captain Hollywood More & More	Pulse 8
80 NEW Pet Shop Boys Relentless LP	Parlophone	130 NEW Gwen McRae Music & Mystery EP	KTDA
81 (53) Take That & Lulu Re-light My Fire	RCA	131 (99) Bizarre Inc Aggrovin (Humphries)	Vinyl Solution
82 NEW Decadance Dance!	White Label	132 (105) Sagat Fuk Del	US Maxi/Hr
83 NEW New Atlantic Flore (John Kelly)	3 Beat	133 (108) Bass Bumpers Runnin	Vertigo
84 (11) B Tribe Fiesta Fatal	East West	134 NEW Smooth Touch House Of Love	US Strictly Rhythm
85 (24) Abfahrt Come Into My Life	Guerilla	135 NEW Cloud 9 The EP	Acid Jazz
86 (59) Clubhouse Light My Fire	Media	136 (67) Shane Always On My Mind	XS Rhythm
87 (56) Afrika Bambaataa Feeling Irie	DPF/ZYX	137 NEW Technocop The Vision	Crypic
88 (55) J Jeff & Fresh Prince Boom Shake The Room	Jive	138 (122) Shake Ya Bones Shake Ya Bones	Boom Boom
89 NEW One Dove Breakdown	Boys Own	139 NEW Electric Voodoo World Of Trance	US Strictly Rhythm
90 (54) Sister Sledge World Rise & Shine	Ripe	140 NEW MAW & India When You Touch Me	Ita/J MM
91 NEW Mix Factory Miracles	All Around The World	141 (125) Silk Baby It's You	Elektra
92 NEW Sabres Of Paradise Smokebelch (Remix)	Sabres	142 NEW Airscape Cruising	Save The Vinyl
93 (130) Bedrock & KYO For What You Dream Of	Stress	143 NEW Unation Dreaming	MCA
94 NEW Soul Solution Love Peace & Happiness	Hr	144 NEW Way Out West Shoot	Earth
95 NEW Kenny Thomas Piece By Piece	Cooltempo	145 (131) Hope Disco Monster	Sun Up
96 (75) Wildchild Wildtaz Volume 3	Loaded	146 NEW Jungle High Fire Of Love	Logic
97 (28) Gwen Dickey Car Wash	Victory	147 (117) House Pimps Get The Hook	ULR
98 NEW K-Klass Let Me Show You	DeConstruction	148 NEW Diana Ross Chain Reaction	EMI
99 (98) MAW & Jocelyn Brown Cant Stop The Rhythm	UMM	149 NEW Miki R Rain Fire	Vinyl Solution
100 NEW Mindwarp One	Stress	150 (101) Alexander O Neale All That Matters To Me	A & M

51 Dance Chart



James Hamilton

To help mobile jocks doing private parties rather than club nights, a Mobile Rating (MR) is now given to those discs that James Hamilton would himself consider putting in his boxes for a mobile gig. This - purely personal - rating is obviously liable for reassessment should the record turn out to be a huge hit (or complete flop)!

POP DANCE

LEFTFIELD & LYDON

'Open Up' (Hard Hands HAND 0097, via RTM/Amato Disco)

Ever since house was embraced by DIY music makers as "the new punk" (except the old punk actually had proper songs, no matter how badly played!), it was perhaps inevitable that Sex Pistol John Lydon would one day try the new style. That day is here, as Lydon quaveringly wails lyrics that include a "burn, Hollywood, burn" refrain through - coincidentally? - a rather Frankie Goes To Hollywood-ish surging chugger created for him by LeftField's Neil Barnes in 0-124.9bpm Vocal and longer more excitingly throbbing then reggae-ish half-tempoed tugging 0-129.9-0-64.9-0bpm Dub mixes, obviously destined to attract wide attention. **(MR: ***)**

SLAMM 'Virginia Plain' (PWL International/PWL 274)

Pure Hi-NRG, sold with a hunky poster to help the boys' chances in the teen idol stakes, this Stock & Watermen produced breathy revival of the Roxy Music classic has weediily galloping 131bpm 12" Master, techno-pop 131.2bpm Safe Hands and blippi-rattling 0-131.3bpm La Camorra Headless Pigeon Mixes, plus the more frantic 134.5bpm 'Energize'. It's remarkable how many veteran Hi-NRG producers are aiming their boy groups at pre-pubescent girls now!

OUI 3 'For What It's Worth' (MCA MCST 1941)

Based on Buffalo Springfield's 1967 US hit, the pop trio's re-

sued debut is a girl chorused and gruff guys muttered mournful slinky message rap, this time promoted as a colour coded twirpuck in their own 98m Stop Drop Mix, Soulhook & Karlin's more street cred hip hop 98bpm Soulpower Mix, Soulpower Underground Mix, Radio Edit and Beats, plus Ollie Dagob's gentler rolling 97.9bpm Mellow Club, guitar twanged swampy atmospheric 0-97.9bpm Southern Comfort and Delta Mixes.

GARAGE

JULIET ROBERTS 'Free Love' (Cotempo "slam jam" 12C00L 2811/2812)

Relatively overlooked when first out in June 1992 (despite my rave review!), Juliet's incredibly infectious Crystal Waters-ish "la la hoo!" chant and gospel choir prodded jumpy jolting jiggy canter has exploded as a promo twirpuck ahead of its separate reissue divided between producer Dancin' Danny D's original now slower 117.9bpm Monster Club Mix and 117.8bpm La La Dub (the first version to be promoted last year as a mystery single-sided) plus David Morales remixed new cool jazzy piano rippled sparser striding 120.2-120.3-0bpm Morales Classic 12" UK Edit and 120-0bpm Morales Club Eclipse on one 12-inch, with matching Morales Classic 12" and Morales Club Mix plus jangler 119.8bpm Danny's Disco Mix and Danny's Disco Dub on the second, hopefully this time a huge hit.

(MR: **)

LOVESTATION 'Best Of My

Love' (fresh records FRSHT8, via 3MV/Sony Music)

Strongly wailed by New York diva Lisa Hunt, this joyful remake of the Emotions' strutting 1977 classic now possibly sounds rather less punchily distinctive but comes closest to the original in its spiritedly striding 0-122.2bpm Spirit Of Love and likewise piano plonked 120.1bpm Venus Mixes, with its sparser spacially honked 122.2bpm Seeds Of Love, organ jabbed 0-123.1bpm Cupid and ravier bounding 0-133.1bpm Apollo Mixes doubtless being more suited to clubs today!

(MR: *)

SEVEN GRAND HOUSING AUTHORITY 'The Question' (Olympic Recordings ELYT10, via Revolver/APT)

Discovered as a track on Detroit's Simply Soul label, this perhaps overly repetitive "all I'm askin'" gospelish choir nagged and triangle tinkled stirring hypnotic garage/house churner here has its 121.6-121.7bpm Original Mix, plus a new 121.7-121.6bpm DJ Edit and blippy synth punctuated more broken up surging long 122-121.9bpm K-Klass Nightshift Mix, building a powerful groove without the benefit of a song.

LINDY LAYTON 'Show Me' (PWL International/EPN Records PWLT 275)

Created by producer Steve Mac, engineer Chris Laws and its breathily swooping sweet warbler, this "yeah yeah" prodded "show me, hold me, touch me" repeating bright jiggy strutter has jangling 120bpm Macca At Work, Hurley-ish honked 121.7bpm Deep Undercover, funky shuffling

106bpm Hip Hop and dubwise fluttery galloping 0-124.9bpm Space Terrace Mixes.

WHITNEY HOUSTON

'Queen Of The Night' (Arista 74321 6630-1)

Her latest single from 'The Bodyguard' becomes an unheraldedly loping jiggy garage-style strutter on CJ Mackintosh remixed 12-inch, ... out commercially although with few concessions to commerciality, in his 0-118.2bpm CJ's Master Mix, Dub Of The Night, Mackapella Mix, classy 0-118.3-118.1bpm CJ's Instrumental Mix and unpromoted Single Edit, pleasant enough but unlikely to provoke anyone into playing it often enough to be a jailable offence!

RED 2 GO 'EP' (US Wheel W-09)

Winston Jones & Sammy Storm's stark but solid stuttery striding garage/dub house six-track has the Wanda Nash wailed 121.9bpm 'Thoughts Of You And Me', organ rippled 123bpm 'I Like', Dario moaned 122bpm 'Falling', pulsing 123bpm 'Feel It', 122-0bpm 'Change' and strolling 107bpm 'Take You Back'.

SOUL/JAZZ-FUNK

FREAK POWER 'Turn On, Tune In, Cop Out' (4th + B'way 12 BRW 284)

Croakingly wheezed, muttered, crooned and drawled very much like Gil Scott-Heron, with a catchy joyful "let it flow now mama" refrain, Norman Cook's incredibly impressive creation for the guys formerly called Microgroove is superb gentle jaunty jazz-funk in

bpm

its Donny Hathaway 'The Ghetto' and other classics based 120bpm Radio Mix (likely to work well with Sub Sub's 'Ain't No Love'), or truer to its trancey title in the swimming synth thrummed bouncy 0-124bpm Pizzaman Mix and starker tinkly then 'pshta pshta' hi-hatted 125.8bpm Play-Boys Full Loaded Vocal, coupled by the scat prodded languid jiggly 108.9bpm 'Getting Over The Hump'. **Get it! (MR: ***)**

ADE 'Reach Out Your Love' (Profile Records Ltd PROFIT 402, via Pinnacle)
Formerly on Shut Up And Dance, Ade Adofolalu sounds timeless soulful in Vandross/Downing style as he huskily moans his self-penned strong song's girls chorused and piano plonked excellent cantering wriggly cool 123.4bpm jocky's Joyful Mix and Adeapella, with a juddery lurching 107.6bpm R&B 'Touch-Da-Soul' Mix plus Happy Larry's bass burbled twinkle skittering 0-125.1bpm Marvellous Mix. (If he's ever printed as just "Ad", his name is meant to end with an acute accented "e")

CHARLOTTE 'Sugar Tree' (Big Life Records BLAT 100, via PolyGram IPA)
Making an impressive debut, this sweetly soulful 18 year-old breathily croons an attractive Blue Zone creation specially written by Lisa Stansfield (in her own style) with producers Ian Devaney & Andy Morris, released in Frankie Fonceit's slinkily jogging 0-99bpm Fonceit Power Mix plus Roger Sanchez's gospel chordeed jaggedly cantering 123.9bpm Roger's Uplifting Club Mix and percussive wriggly 0-123.8bpm SugarCane Dub, coupled commercially with the S&P Jervier produced warbling gentle new jill swing 108bpm 'Frame Me' while its promo had additional hip hop bumped 99bpm Fonceit Lay Low East Coast Jeep Ride and Jeep Ride Beats plus 123.9bpm Roger's Grand Piano Dub. **(MR: **)**

LISA STANSFIELD 'So Natural' (Arista 74321 16913-1)
Promoted as a twinspace, this is a gentle drum tapped lurchingly repetitive husky lush swayer in its 0-86bpm Original Version, with Frankie Fonceit remixed similar but funkier rolling 0-94.2bpm Be Boy Mix, Erotic Jeep Ride and promo-only The Max dub, Roger Sanchez & DJ Duro (not Dero) remixed bassily thrumming

86bpm DJ Duro's Hip Hop Mix, Roger Sanchez remixed striding breathily tremulous 122.5bpm No Preservatives Mix, promo-only Roger's Deep Dub and 0-86bpm Roger's Club Mix, plus an unpro-moed Vassal Benford US Mix.

BESTMAN 'Ooh! Yeah! (The Heights/New World Records NWRA 464/H007, via 081-693 6685)
Nicely posed on the sleeve in '50s style, Detroit's La Don, Raynell, Cardo, D'Antoni & Mori J slinkily mooter, wail and whine a Jewel Silas Jr created excellent Boyz II Men-ish 94.2bpm jiggly roller (in Scoop Mix, Original Edit, Snapapella and Radio Edit) coupled with the smoothy 0-72.2bpm 'I Can 'Show You' (Bassapella too), hot as an import during July and again now it's out here.

AARON ALLEN 'Get A Little Freaky With Me' (JMC/MCA 1936)
Initially not on import, the harmonies swamped soulfully whining Guy singer's self-created rolling go-ish P-funky jacked-jawing jiggler is promoted here in snappily edited 108.4bpm Extended Freaky Club Version, 108.2bpm Freaky Radio Edit, fully vocal 108.6bpm Freakinstrumental (so called), really instrumental 108.5bpm Freaky Suite and go go percussion driven Freaky Dub.

TERRI & MONICA 'Uh Huh' (US Epic 49 77170)
The soulfully moaning, gurgling and warbling "systas" lack a coherent song as rebuilt in Lem Springsteen & John Ciafone's pleasantly loping old fashioned 119.4bpm 12" Vocal, Mood II Swing Dub and Instrumental on the House Side, but on the better totally different commercial EnVogue-ish R&B Side they slinkily mutter and coo through Kev 'Boogie' Smith's 82.3bpm Vibe 1 Edit and Chocopella, Bryce Wilson's 87bpm Chocolate, and Kevin Deane's 86.9bpm Cookies & Cream and Mochapella flavas.

HOUSE/PROGRESSIVE/ TRANCE
COUNTRY & WEST-ERN 'Positive Energy' (Effective Records EFFS 009, via Pinnacle)
Lifted from the 'Reincarnation' EP that was a hot Dutch import on Zebra during August, Speedy J's "we've got the positive N-er-G" washed and "c'mon" prodded pattering drums, strumming guitar and jabbing organ samples

woven 123.8bpm original throbber - likely to work well with the brilliant new 0-117.8bpm Sure Is Pure 12" Mix of the Doobie Brothers' 'Long Train Runnin'' (due November 15) - is here also totally revamped with Simon Hanson & Lawrence Nelson's starker 'Cavern/White Lines'-ishy basslined blippy chugging 125bpm Hanson & Nelson Club Mix and Dance Hall Dub plus Chris Childs' pipingly bleeeched cantering 127.7bpm Brute Mix. **(MR: *)**

HUSTLERS CONVENTION 'Volume Four' (Stress Records (Disco Inc.) 12 STR 20, via DMC 0628-667124)
Prodded by an I-Level sample from 1982 plus some rumbling Rick James beats from 1981 among its many other influences, the typically slick 126.9bpm 'Give It All To Me' kicks off Greed's latest instalment in their excellent retro disco series, coupled at the exact same tempo with the more percussively chugging 'Feeling Of Love' and thunderously throbbing 126.7bpm 'Get Yourself Together' (which despite a confusingly interchangeable title line chant is indeed labelled in the right order!). This series is really collectible, well

worth issuing as an album at some future stage.
DOP 'Party Rockin' (Guerilla Records GRAR 61, via Revolver/APT)
The latest Dance Only Production created by those two Kevins, Hurry & Swain (with studio help from Greed's Mike Gray & Jon Pearn), is a bubbly jiggling throbber prodded by both 'repetition of "you gotta get this party rockin'" (rather than "started, right!") in jerkily loping 123.8bpm Bangin', blippily shuffling 127.7bpm Crackin', and wah-wah wukka-wukked and organ pushed just flat out driving 127.6bpm Buzzin' Mixes.

RIGHT SAID FRED 'Bumped' (Tug Records 12 SN02 7, via Total/BMG)
A rolling jiggly 0-105.8bpm gurgling pop swayer in its Radio Version, this is then unrecognizably stripped down and 'Bumped Up' by Joey Negro's Dave Lao & Andrew Livingstone in their typically retro disco dub house style as Crown Heights Affair-type "whoosh" washed pulsing cool 121.9bpm Aschun and City Mixes, promoted just with similar Rodox and Daybreak Mixes plus Bye Beats but commercially 12-inch

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bpm

with the harmonica stabbed muttering 0-102.8bpm 'Turn Me On (Re-Wrap Version)'.

THE DELORME 'Beatniks' (Zoom Records 200M 017, via Pinnacle) Originally a hot white label created by Club For Life DJ Chris Day with Escape DJs Jason Hayward and Martin Tyrrell, this breezily wriggling progressive bouncer still has their distinctive though tricky narrative started then 'beatniks in the house - pow' prodded twittering 129.9-129.8bpm Original Mix, but as B-side now to new easier fluttery 130.3-129.8bpm On The Road and blippy techno 129.8bpm Dharma Bums Mixes.

THE PLEASED WIMMIN 'Passion' (Southern Fried Records/Golf Discs ECB 4) More from producer Norman (Pizzaman) Cook's Brighton based logo, DJ Don Pleased Wimmim's squiggly synthed, vocodered and chanted simple sparse Hi-NRG 124-8bpm Flirts remake has a surging 'Relax'-type rhythm, flipped by the tranquil then Lipps Inc-ishy cantering 0-130bpm 'The Pleased Wimmim Meet Betty Blue' (starting with piano from said movie), both very retro disco, carefree and gay.

D-TEK 'Drop The Rock EP' (Positive 121TV 5, via EM) Created by a combination of Solitaire Gee and Rhythm Invention members, the stuttery 'drop, drop, drop' and 'c'mon c'mon' prodded bounding 124.9bpm title track is in sprightly 'Axe F'-ish bassline driven Original Mix and 'put your hands together' girl nagged wukka-wukking Sound Structure Remix, with the 'pa-boom' prodded jittery chugging 126.9bpm 'Chunkafunk' and more snappily thunderbumped blippy jumping also 126.9bpm 'Don't Breathe'.

BIG BANG TECHNO featuring Gillian Randle 'Makin' Magic' (LoveSound Records 12 SAX 1, via RTM/Pinnacle)

Finally due to this, Gillian wailed and moaned insistent 'we're all makin' magic, we're all makin' love' celebratory canterer has its synthetic strings swirled breezily romping 128.4bpm Original Mix plus Phil Harding & Ian Curmow's more blippily chugged throbbing 12' Remix, chorused 128.6bpm Magic Dub, 128.5bpm 'The Rubber Dub' and similar twittery Instrumental.

FATHERS OF SOUND

'Revelation' (JT Records 170, via SRD) Originally a rare single-side on Italy's UMM label, Viareggio DJs Gianni Binni, Fulvio Perniola & Paolo's girl nagged trancey swimming and swirling 0-126.8bpm sparse thumper is now flipped (at 33rpm) by two 126-0bpm UK remixes, with a more fully vocal fluttery urgent surging house treatment and properly percussive acidic instrumental.

FREEDOM WILLIAMS 'Groove Your Mind' (US Columbia 44 77182)

Minus any C+C Music Factory involvement, the gruff nasal hip house rapper's insistent gospel-ish girls jolted old fashioned brassy patterning 120.2bpm Extended LP Version and starker hip hop 120.4bpm Street Groove Mix are transformed by 'Little' Louie Vega & Kenny 'Dope' Gonzalez's fluid fluttery shuffling percussive 124.6bpm Bolero Groove, surging Dub Your Mind and Dub Groove Mixes.

SHOLA 'Love, Respect & Happiness' (M & G Records MAX 47, via PolyGram)

The Youth produced UK diva's song of hope was initially promoted with Rollo & Rob D's jiggly stark lurching 102bpm Groovyness, Heavyness and Drum & Bassiness 'Dignity Mixes' flipped by their scampering 129.2bpm Houseyness and synth gurgled fluttery 129bpm Madness 'Our Tribe Mixes', a Noel Watson remixed dubwise less vocal second promo having his lush synth swirled striding 0-122bpm Noel's Mix, sparser dull 122bpm Club Vox, 121.7bpm Club Dub and 121.6bpm 46 Bonus Beats. As none stand out, the wood being obscured by the trees, which of these are being released is anyone's guess.

THE FUNKY BUNCH

'The Message' (Progress Records PROG 001, via Revolver/APT)

Prodded by girls squawking 'the message is sending' (ungrammatical computer jargon, one assumes), this is a beefy synth chords bumped and piano angled simple 125.8bpm lurching chugger in its Full Monty Mix, flipped more atmospherically by a long tempestuous piano started then tinkly surging instrumental Piano Dub Mix.

TECHNO/HARDCORE/RAVE

FRESH TUNES #1 'Do You Know What I Mean?' (Logic Records 74321 16939-1, via Aristal)

Originally white labelled on Holland's Fresh Fruit Records at the end of July as by just #1 - in other words, DJ Zki & Dobre (also known as Rene & Gaston, Klatsch, and indeed The Goodmen!) - this 'Give It Up'-type drums thrashed but spacier surging frantic 134.6bpm trill trancer has a nervily nagging chant and some accordion-like accents, 12-inch now in a Stick Radio Edit with the similarly drummed jumper rattling and honking 130.9bpm 'Ha Ha' while the CD edition has extra tracks. (MR: *)

CLOCK 'Holding On' (Media Records Ltd MRL 12 007, via Revolver/APT)

Promoted for ages but now apparently due out at last, this synth squiggled and 'holdin' on, holdin' on, holdin' on, right now' diva prodded simple looping 125.6bpm Italo clomper has a more resonant synth buzzed 0-125.7bpm B-side alternative, labelled minus details.

MUKKAA 'YuRchucked' (Limbo Recordings/23rd Precinct LIMB 227, via RTM/Pinnacle)

Packed with a rattlers quaking dirty great resonant sound, this fruitly synth droned twittery surging 0-130-0bpm fluttery techno trumper from Scotland has some shrieking girls in its Vocal, not in its Dub and friskier Instrumental Mixes, powerful stuff.

RAP/FUNK/RAGGA

HOUSE OF PAIN

'Shamrocks And Shenanigans (Boom Shalock Lock Boom)' (Ruffness/XL Recordings XLT 46, via Warner Music)

Originally out here just after 'Jump Around', when it suffered from comparison, this now trendily 'boom' prodded 0-99.8bpm jiggler is reissued with Madhouse's strong new David Bowie 'Fame' jolted jaunty Famous Mix plus the Nirvana droned grungy shouting Butch Vig Mix, coupled by their 'who's the man with the master plan' chanting 'Who's The Man?' movie theme in bright new reggaehis 96.1bpm Underdog and previously imported murkier rolling 95.3bpm Original Mixes.

(MR: *)

STOP PRE SS*

The new David Morales tune 'The Program' is finally on promo as a double pack with mixes to suit everybody, via Power Promotions.

Network are combatting the excess of dance vinyl by releasing eight records in one go! They have hooked up with Detroit's very good, very tuff, very underground **Serious Grooves** to produce a series of limited 12s. They are all on coloured vinyl (like the beige boys!) with colour coded sleeves, plastic outer bags... oh and the grooves are pretty cool too. Artists include Disco Revisited, Younger Than Park and Jovan Blade.

Vinyl Solution have teamed up with top NY producer Victor Simonelli again to produce **Nu-Civilisation**, a two tune twelve which precedes a DJ friendly double LP in November.

The Golden (Stoke) anthem 'Long Train Running' by the **Doobie Brothers** has been remixed by top Golden DJs Sure Is Pure. It's a real end of the night club stomper that could easily cross over too.

The underground summer hit and Euro pop smash 'Sweet Lullaby' by **Deep Forest** has been remixed by Apollo 440 and the Fillet-o-gang, Columbia are obviously looking for pop chart action here too.

Most suggest-after tune of the moment is the Masters At Work remix of **Bjork's** 'Violently Happy', only available on a US Electra promo, apparently never to see release.

WOMTM

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This month World of Mixing members receive a profile on top megamixer Martin Smith (a.k.a. Megabass) and the complete guide to choosing a turntable mixer which is packed with tips and information to help you choose the right mixer for your home, mobile or club installation. The World of Mixing Magazine also features news, reviews and comprehensive BPM updates for the latest releases including the latest megamix albums and singles. Annual membership is £9.99 and includes special member discounts at top disco retailers (see below).

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JUNGLE HIGH with BLUE PEARL 'Fire Of Love' (Logic)

DP: "Very dramatic in a fairly camp fashion, quite fun, it'll certainly sound good on the radio and could be a very big pop hit indeed. The main mixes have Mecca crowd appeal, while the underground can choose from acidified Phil Perry or thundering instrumental 'Samurai' mixes with spoken Japanese bits. Yeah, great effort. Logic have come up with some really good stuff recently, they have the secret hit formula." S-HB: "Durge McBroom has a great voice and I can see it doing very good things indeed, wide audience appeal, though especially for music TV and radio. Video will show it off best."

RHYTHM OF LIFE 'Herbie Rides Again' (Union)

DP: "Tony Thorpe and Jungle High/Juno Reactor's Ben Watkins with a pretty good progressive-ish quick spirit thing that's on the verge of getting happy towards the end. I like it, though nothing outstanding." S-HB: "Yeah, quite samey throughout, disappointing, though I can see DJs like Judge Jules, Sasha and Danny Rampling getting off on it cos of the energy involved."

PAULINE HENRY 'Feel Like Making Love' (SZ)

DP: "Oh no, I'm confused, billions of mixes (well, nine). An old 70s Bad Company rock track with the rough edges smoothed out, quite good radio stuff. It's good to see Sony working Pauline as an act with career potential, we need personalities who can sustain a following for the whole dance thing to survive cos the industry

just won't invest in short term projects. We're certainly supporting Pauline at Kiss." S-HB: "I don't like the song, the lyrics are predictable, the mixes are generally dull, no, I'm not a big fan, though I liked what she was doing with the Chimes."

VERTIGO 'Back To Love' (Wea)

S-HB: "Extremely funky track with nice vocals, very up, not strictly my kind of thing but I can see it working in the clubs so I'd play it. Towards the end of a night the crowd would really go for 'Back To Love' as a massive energy boost, it's just got that pick-you-up-again feel. Quite poppy too, a racy little number. Could be quite big chart-wise."

EN VOQUE 'What Is Love' (EastWest)

DP: "Extra Smack remixes of a track from the flip of 'Runaway Love'. Interesting to hear En Vogue in a style that's gonna freak out their r&b fans. An excellent act who appeal right across the board over here, but it's definitely a brave step considering the strength of their fan base in the States where people aren't so into crossing styles with house." S-HB: "Yeah, and nice to see Smack diversifying into groups like En Vogue too, more on the r&b tip rather than Smack's usual New Jersey garage thing. The two diverse acts complement each other, lovely jubbly."

AIRSCAPE 'Cruising' (Save The Vinyl)

S-HB: "Nice sleeves on these Save The Vinyl releases, nice sentiment too. Starts off with some really good sounds, all jingly-jangly with a quite relaxed Caribbean-



esque steel drum trance feel. Unfortunately it fails to go anywhere, a shame because it reminds me of far off exotic places, quite Balearic, good for a while, but not in full."

DIRECT 2 DISC 'The Back Stab EP' (Cleveland City)

DP: "Strictly 3am club when you're bombed off yer heads and suddenly it's 'Phwo!' what's that? Quite a bold sound." S-HB: "Mmm, yeah, I was really getting into it, but then that really tired and over-heard Crystal Waters 'Gypsy Woman' vocal sample came in, brilliant in it's day, but now it's boring, time to move on. I love the deep heavy b-line though, yum."

JUSTIN WARFIELD 'Fishermans Grotto' (Wea)

S-HB: "Immediately I'm into the track. Excellent, excellent star who works with Quincy D III, (Jones) son) who, as far as r&b and swing goes, is definitely in the top three by my reckoning. Can't really play Justin's music in clubs, but I've a lot of time for it, and yeah I'd buy it. A nice funky production."

DP: "Well, not me, I don't find it particularly inspired lyrically, don't think I'll play it."

CHILL FM 'Wave Your Hands' (Bosting)

DP: "A two-year-old track from the label that brought us Mother's totally excellent 'All Funked Up' but I don't know about 'Wave Your Hands', more like 'Chop Em Off'. A plodding and rather dull sound, even with three new mixes."

LITTLE GREEN MEN 'Close Encounters Of The Third Kind' (Organica)

DP: "As the title suggests, the 'Close Encounters' film theme features strongly in keyboard and choral harmony form. I prefer the 'Duo Encounter' mix with its ambient rhythm, a gradually building rumbling rhythm with all sorts of interesting sounds popping in. Couldn't play it on the show, but nice." S-HB: "Atmospheric, a bit like spending the night in a steamy tropical swamp."

SERENADE 'Friend Not A Lover' (Mission)

S-HB: "Soulful girl harmony thing

Guest REVIEWS

in swingy r&b and hip hop styles. However, the version I go for here is the raw, toy-militaristic 'Bush Beat Mix' which is very typical of Eric Powell's Bush label stuff. Mmmm, like those snares, a clunky pots-and-pans-in-the-kitchen type beat. I'll definitely play these grinding Chicago-style sounds. Nice to hear Serenade diversifying like this."

U2 'Lemon' (Island)

DP: "David Morales mixes, with Paul Oakenfold's to follow, though probably only half of each will turn up commercially. But DJs needn't worry, it's a bit of a listening-at-home-while-sipping-a-large-gin-and-tonic sorta vibe, quite untypical of Morales." S-HB: "Yeah, a chilling on a beach thing. I've actually played a lot of U2's dancier stuff on my Saturday show, it's good that such groups are working with remixers like this, but lately I've been finding U2 a bit too trendy and clique-y for their own good, in fact this one's a bit of a lemon."

AFTERSHOCK 'Didn't I' (Virgin)

DP: "Not another 'Slave To The Vibe', but then that's an anthem of the year, an impossible track to follow. 'Didn't I' is more a groove than a song, a nice bumpy thang." S-HB: "Wicked voice, so refreshing to hear a garagey housey track with r&b vocals. Big everywhere, particularly the dub. Darryl James and David Anthony are excellent remixers and producers."

GREG FENTON PRESENTS SILVER CITY 'Love Infinity' (Silver City)

S-HB: "Featuring remixes from Graeme Park, but I'm sorry, I really am, this record gives me a headache, I feel like melting it down into a fruit bowl. The voice and groove don't complement each other, it's monotonous, direction-less. Don't try this at home kids." DP: "Well, I don't agree, it's not outstanding, but pretty good by current garagey

house standards. We're playing it at Kiss, though Sarah goes off to the toilet every time I slip it on." S-HB: "That's right, I need a shit whenever they play this crap." (Oo-er missus)

VICTOR SIMONELLI

'Do You Feel Me' (Fruit Tree)

S-HB: "Top o' the mornin' to yer, how yer doin, how yer feelin, and welcome. We like this, a feel good record, very happy, very uplifting from a tip top remixer. Good growing label too, Fruit Tree, and we also like R2001 who did these remixes, top jocks."

GLOBAL GROOVE 'Body Baby' (Champion)

DP: "Champion turn up some really interesting stuff. 'Body Baby' is a superb trancey space cadet record out of San Francisco, really great to play out. It builds so well, and stands out from the mass of stuff in that genre. Excellent." S-HB: "I'm getting a lot of my house from the growing San Francisco scene at the moment. Logic have recently picked up a lot of the Zoe Magick label out there too I believe. Happening big jocks."

POLITIX OF DANCIN'

'Released' (Strictly Rhythm)

DP: "Yet more San Francisco produce, though actually sounding more like anything that came out of Chicago about seven years ago. The thing I've always liked about Strictly is the raw quality of their records. Credit for pushing at the boundaries, when they do something good it's awesome, though while 50% of releases are brilliant, the other 50% are dog shite, or weird stuff like this." S-HB: "Hmm, I'm disappointed too. Producers Digt and EFX are really on the up and the vocals are nice and raw, but the groove is a shambles. Not in my box I'm afraid."

URBAN COOKIE COLLECTIVE 'Feels Like Heaven' (Pulse 8)

DP: "Sounds like a pile of shit on first hearing, but then suddenly you find it's very hooky with all the right pop chart elements. Pulse 8 tend to have a big smash, then go quiet for a while, but suddenly punch back out of nowhere with another enormous hooker of a track. We watch the label closely at Kiss, Graham Gold wet his pants over this one." S-HB: "Yeah, he really rocked his melons."

TBTBT (TOO BAD TO

BE TRUE) 'One Track Mind'

(Cold Chillin')

S-HB: "Aren't these Toronto kids about six years old? Very kiddish bubblegum swing, singing about lurve and girls. Probably do all right in America, and I can see swing jocks at some British suburban stations playing it too. It's OK, though not exactly hot."

JUDY CHEEKS 'So In Love

(The Real Deal) (Positiva)

S-HB: "Fabulous garagey vocal thing. Sasha's mix is excellent for the Euro-progressive clubs, Frankie Foncett's radio edit is tops as far as Kiss is concerned, and his dub is pretty awesome too. Great vocals, good variety of mixes, no samey-ness, and a label going places. Nice to see Positiva doing so well."

SYMETRICS 'Anyway' (Time)

S-HB: "Time are one of my favorite independent labels and produce great acidic tracks that are perfect for clubs, but sadly, a disappointing release here, can't see it doing much, dodgy in fact." DP: "We get about 50 of these a week, unfortunately it just doesn't stand out as an individual piece, well produced and all that, but what isn't these days?"

LEFTFIELD feat JOHN LYNDON 'Open Up' (Hard Hands)

S-HB: "Very indie rock-ish and punky-progressive with quite a sinister feel, a bit like devil music. Mass appeal though, particularly for the kids cos it's got so much energy." DP: "I love it, John Lyndon is always interesting, remember 'This Is Not A Love Song'? Same sort of feel in his vocals. It's a bit different, and I like the production. Good to see musicians crossing the divides, though Lyndon has long made dance music."

NUSH 'Nush 2' (Blunted Vinyl) (Island)

S-HB: "Aaaa! One I really like, that underground acidic sound, it really drives, it's sort of funky, it's crisp. Their first single was brilliant and this equals it. Will do very well club-wise with big appeal to the acid heads and the progressive bods. Top top tune. Stopping." DP: "Nobby's 66' mix pleases us most, so good, love it. Glad that Nush haven't been diluted by signing to a major." (During this review other smiling Kiss DJs kept popping in to give a thumbs up to the track)

THE PLAYGROUND feat PAUL ALEXAN-

DER 'Desire' (GIG)

S-HB: "I've heard and bought all of the stuff on this superb and happening Austrian label. Unfortunately this is the first I won't be buying, it doesn't do anything for me. The intro is taken from a Roger Sanchez track called 'The Conversation', exactly the same tone and line."

D-TEK 'Drop The Rock' (Positiva)

DP: "A fun track, a bit different from anything else around with a sort of old electro feel. Really good, though I'd play it faster cos the rhythm plods a bit." S-HB: "I'm a miserable old moo today and I'm not too keen on it. The current dance dilemma is that tracks are so wishy washy, too much concentration on mixes instead of on the one really powerful track that matters." DP: "It's a big A&R failing, they cover all the current dance options so that nobody can say they got it wrong."

K-KLASS 'Let Me Show You' (DeConstruction)

S-HB: "Ooh, nice, clunking and pumping, very intense, excellent, excellent, excellent." DP: "A total floor filler, pretty much in their usual electronic noises and piano driven mode, but really special. Works for me on every level, give me this copy and I'll play it tomorrow... Tal!"

CARLEEN ANDERSON 'Dusky Sappho EP' (Circa)

DP: "Class act. Four different tracks, and a remix, all perfect for radio. Nice and happy feel, makes you wonder what the Young Disciples are gonna do without her voice since 'Dusky Sappho' sounds so much like the YDs. It's been a while since we've had one of these stand out records." S-HB: "A lot of ghetto street soul is pretty naff, so when you get a strong vocalist like Carleen it's refreshing, especially on radio where it sounds so good. Top chick going places."

MINDREADERS 'Living My Life Underground' (Tomato)

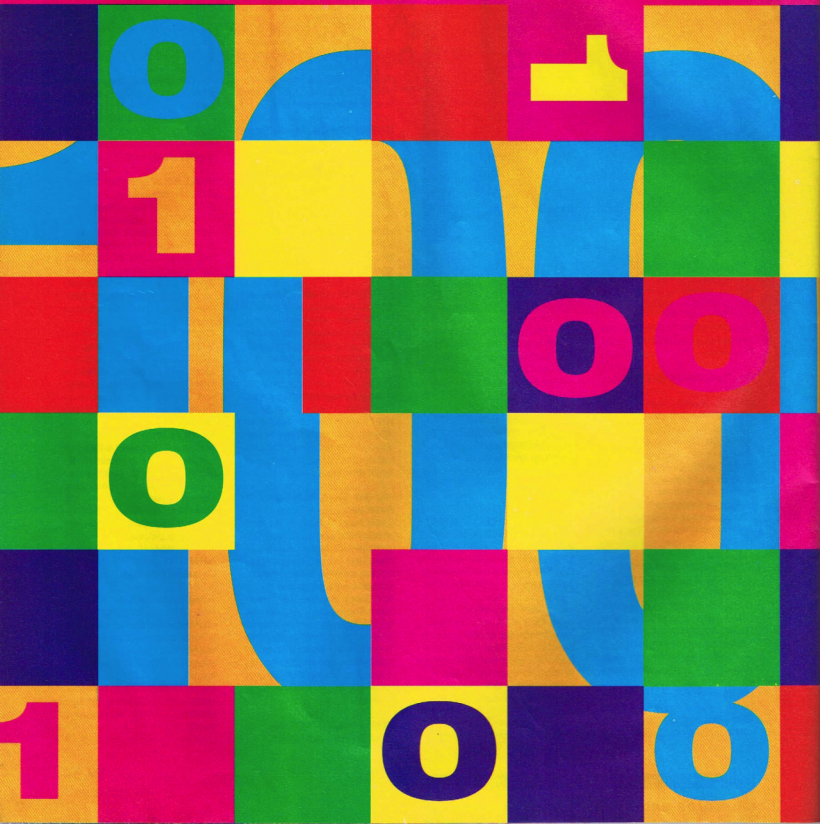
S-HB: "The best track of the day, with a sublime vocal from Malik Hart. Came out early last year on 430 West out of Detroit, fortunately Tomato have got on the case and licensed it, superb news, now everyone can have pleasure. I'm well pleased." DP: "Oooo, we do like our Tomatoes, and we especially love this chokey garagey stomper, it's bad, meaning err, good!"

DJ magazine

technoscan

edited by David Aldridge

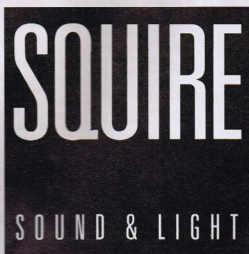
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Expression Delivery

Sennheiser have given the elbow to their best-selling headphone series, the 400s. But they haven't gone barmy. Instead, they've replaced it with a range that's lighter, purportedly more comfortable, and, courtesy of new automated manufacturing techniques, £5 per piece cheaper than the 400s were. Oh, and Sennheiser say they sound better, too. The new Expression line comprises three models: the £39.95 HD 320, the £54.95 HD 330, and the £64.95 HD 340. All feature adjustable double headbands, soft-fabric earpads, and light, flexible cables, all routed to one side. The company claim the phones, which also boast new-look "organic" designs, are suitable for varied applications, from personal-stereo listening to studio monitoring. **Full information from distributors Hayden Laboratories on 0753-888447.**

Free Cheers For Akai

Akai have launched V1.3 software for their S2600, S3000, S3200 and CD3000 samplers. And it's FREE if you simply send a blank S3000-formatted disk, stating which sampler you own, to: Toni Rutherford, Akai UK, Haslemere Heathrow Estate, Parkway, Hounslow, Middlesex TW4 6ND. Available are: Disk Mode, featuring a new, easier and faster access system, plus new Find and Tag functions; Edit Sample Mode, including Quality-Control sampling analysis plus new Cut function; and Edit Program Mode, including new Random waveform and Retrigger function. Akai have also adapted the operating software for the CD3000 CD ROM sample player to include new Auto Finish in record, and new Auto Naming of samples. **Full information on 061-897 6388.**

Picture This

Here's the first picture of the Denon 200-disc CD Autochanger, as exclusively but non-visually featured in last issue's Technoscan. The £3055 combo, aimed at everything from automated broadcast to custom club installation, comprises a store/player (bottom of pic) with two 100-disc magazines, and a controller with massive digital memory. The memory allows multi-programming, either by tracks, discs, or 'themed' groups of tracks or discs. Operation can either be manual or via remote computer control. The DN-1200F/C can also be linked to three other such set-ups, allowing a theoretical 800-disc storage and retrieval capacity. **Full information from distributors Hayden Laboratories on 0753-888447.**



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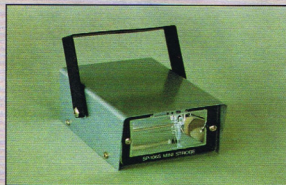
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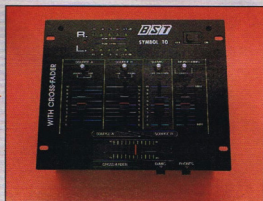
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Singles 18th October

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Anuforo Mr Beautiful Ram Jam
Axis Rolling With Rai Avam
The Beaujolais Band Talk Talk & More Talk Acid Jazz
Book Of Love Hunny Hunny WEA
Captain Hollywood Project More & More Pulse 8
Mariah Carey Hero Epic
Cloud 9 I Feel It Acid Jazz
Creative Force It's So Good Centre Stage
D-Tek Drop The Rock Positiva
Deep Forest Sweet Lullaby Sony
The Grid Texas Cowboys EP Deconstruction
Barrington Levy Work MCA
Lovestation Best of My Love Fresh
Noobree Project Music Please Mousetrap
Original Chill FM Wave Your Hands Bosting
Patra Think Sony
Pauline Henry Feel Like Making Love S2
The Overlords Wow Mr Yogi Arista
Onyx Throw Your Gunz In The Air Columbia
Juliet Roberts Free Love Cooltempo
Shaggy Nice N' Lovely Greensleeves
Shola Love, Respect & Happiness M&G
Silver City Love Infinity Silver City
TBTBT One Track Mind WEA
Various West End EP Musicdisc
Wild West Terraforma Plink Plink

Albums 18th October

Kim Appleby Backaway EMI
Eno Boxed Sets Circa
Frankie Goes To Hollywood Bang WEA
Heather Nova Blow Big Life
Kiss Of Life Reaching For The Sun Circa
KRS1 Return Of The Boom Bap Jive
Brian McKnight Soul Man Vertigo
Ninjanman Hardcore Killing Greensleeves
Fabio Paras The Birth Of Shiva Shanti Pinnacle
Plastikman Sheet One Mute
Diana Ross One Woman: The Ultimate Collection EMI
Salt N' Pepa Very Necessary London
Shabba Ranks Rough N' Ready Vol 2 Sony
Umar Bin Hassan Be Bop Or Be Dead Island
Various Platinum On Black fir
Various Sub Plates Vol 2 Suburban Base
Various Strictly Rhythm Vol II React
Various White Love Is The Icon A&M

Singles 25th October

Ace Of Bass Happy Nation London
Dave Angel Royal Techno EP Rotation
Babyface Rock Bottom Sony
Bolling Point Grab 40 EP FX
Cardiac Swing D'Yer Maker Arista
Christians Perfect Moment Island
Coldcut Autumn Leaves Arista

Drum Club Sound System Big Life
Emperors New Clothes Unfettered Life Acid Jazz
Jomanda Never East West
Feedback Im For Real Frac
Funky Poets Born In The Ghetto Sony
Future Sound Of London Cascade Ten
Global Groove Body Baby Champion
JD Braithwaite Love Me Tonight Stunza
Joe I'm In Love Mercury
Alison Limerick Time Of Our Lives Arista
New Atlantic Fire 3 Beat
Mindreaders Living My Life Underground Tomato
New Kingdom Frontman 4th & Broadway
New York's Finest Do You Feel Me Fruit Tree
Nosh Nosh 2 Island
Nightrains Lovesick Acid Jazz
Perry & Rhodan The Beat Just Goes Straight On &
On Rising High
PM Dawn Norwegian In The Wood Gee St.
Rage Give It Up Pulse 8
Renegade Legion Friends Or Foes? Frac
MC Sar & The Real Mckoy Another Night Arista
The Shamen SOS EP One Little Indian
Victor Simonelli Do You Feel Me Fruit Tree
Soft Ballet The Vietnam EP Blue August
The Source Sanctuary Of Love Pulse 8
Soul II Soul Wish Ten
Stranger Volcano EP Plink Plink
Tension Place Called Heaven Azuli
Terry And Monica Our Hum Sony
Kenya Thomas Piece By Piece Chrysalis
TTF Real Love 93 Jive
A Tribe Called Quest Award Tour Jive
Ubiquity Bolivian Angel Nice & Nasty
United Revelation Knockout
Sven Yath An Accident In Paradise Eye Q

Albums 25th October

Incognito Positivity Talkin Loud
Gregory Isaacs Unlocked Greensleeves
Patra Queen Of The Pack Sony
Souls Of Mischief 93 Till Infinity Jive
Various Reggae Hits 93 Island
Various Tougher Than Tough Island
Various The Soul Stirrings Island
Various Talking Jazz Talkin Loud
Various Reactivate Vol 8 React
Various Progressive Attack Vol II Rising High
Various Believe In The Frequency Power Syzygy
Zapp & Roger All The Greatest Hits WEA

Singles 1st November

Carleen Anderson Dusky Sappho Epic Circa
Simone Angel Let This Feeling A&M
The Carl Cox Cox Concept Planet Of Love Perfecto
Cypress Hill Ain't Going Out Like That Sony
Daddy Freddy Respect EP Music Of Life

DRS We Don't Get EP FX
Rainy Davis Storybook Romance Ripe
Everest I Like The Way Juice Jams
Guru No Time To Waste Cooltempo
Darryll Hall Stop Living Sony
High Five Never Should Jive
House Of Virginium I'll Be There For You fir
Illustrious GY Im Ugly Survival
Inner System Mr Alien HOS
Incognito Giving It Up Talkin Loud
JC001 Navy Again Anxious
Jazzy Jeff & The Fresh Prince I'm Looking For
Someone To Be With Now Jive
Shara Nelson Inside Out Cooltempo
Megalon Sorcerer EP Plink Plink
Bryan Powell Hoy Phonogram
Real Life Clockwork Ninja Tune
R Kelly Sex Me Jive
Technically Musik Arctic
Urban Cookie Collective Feels Like Heaven Pulse 8
Luther Vandross How Deep Is Your Love Epic
Vertigo Back To Love WEA
Whycliffe Heaven MCA

Albums 1st November

Deep Forest Deep Forest Sony
Florence Domains New Electronica
Alison Moyet Essex Columbia
New Kingdom Heavy Load Island
Other 2 Other 2 And You London
Pasadenas Greatest Story
Rockers To Rockers The Album Different Drummer
Shakatak Under The Sun Inside Out
Jody Watley Intimacy MCA
XEscape Hummin Cummin At Ya Sony

Singles November 8th

Banco de Gaia Desert Wind Planet Dog
Judy Cheeks So In Love (The Real Deal) Positiva
Colourblind Nothing Better One
Eat Static Lost In Time Planet Dog
Jungle High Fire Of Love Arista
David Morales The Program Vertigo
Tommy Musto Nothing Better One
Serenade Friend Not A Lower Mission
Sound Of One As I Am Cooltempo
Symetrics Anyway Time
Various The Helicopter EP Positive

Singles November 15th

Aphex Twin On EP Warp
8 Lazy Bastards In The Mood Ninja Tune
Ray Shell Cynthia Bump N Hustle

Albums November 15th

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Soul II Soul Best Of Vol IV Virgin

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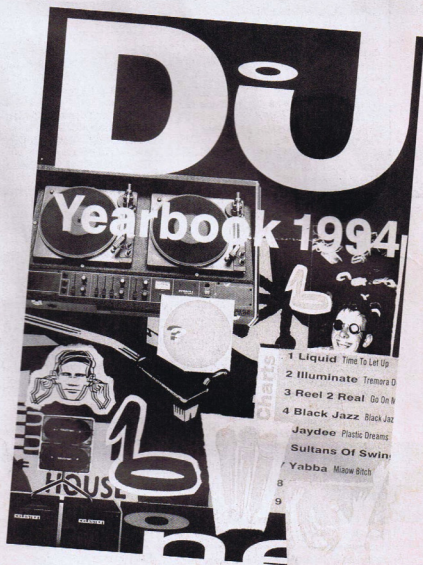
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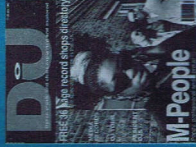
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